# MUSICAL COURIER

*Weekly Review of the World's Music*

Subscription $3.00
Europe $4.50 Annually

NEW YORK, SATURDAY, MAY 30, 1936

Price 20 Cents

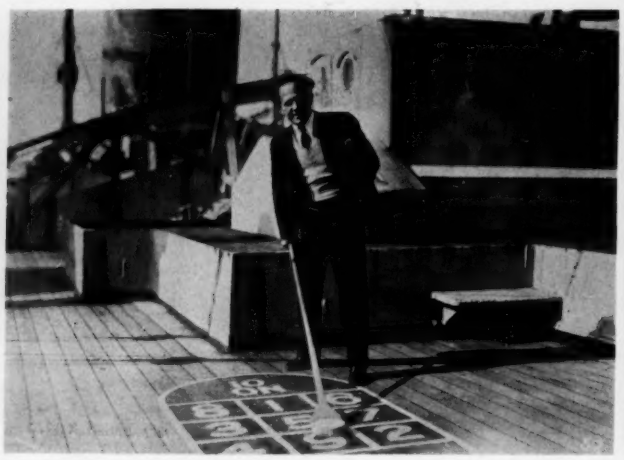
*Photo by De Bellis, N. Y.*

## JOSEPHINE ANTOINE

**Coloratura Soprano of the Metropolitan Opera Association, in Addition to Operatic Appearances, Will Make a Concert Tour Next Season**

*SOME OF THE ARTISTS AND OFFICIALS OF THE ANN ARBOR MAY FESTIVAL,*
*held in Ann Arbor, Mich., the week of May 11. Left Julius Huehn, Keith Falkner, Earl V. Moore, Jeannette Vreeland and Paul Althouse; right, Harold Bauer, Efrem Zimbalist, Charles O'Connell, Jeannette Vreeland, Earl V. Moore, Giovanni Martinelli, Charles A. Sink, Keith Falkner.*

*SIGNING THE CHARTER OF AGRA,*
*American Grand Rights Association, Inc., founded May 14, 1936, to promote, protect and police performance rights of serious music in America. Front, left to right: Leopold Godowsky, composer and pianist; Milton Diamond, who organized AGRA; rear, left to right: Aoram Chasins, composer; Otto Miessner, composer; and Arthur Judson, concert manager.*



*SERGE BOROWSKY,*
*baritone of Jacksonville, Fla., sailing for a tour of several months in Europe. Mr. Borowsky's first recital will be in Paris at the Salle Pleyel on June 5. Then will come appearances in Geneva, Lucerne and other cities. Mr. Borowsky returns in the early fall to resume his activities in Jacksonville.*

*AT THE ANN ARBOR FESTIVAL*
*Dr. Charles A. Sink, president of the University School of Music; Lily Pons, and Leopold Stokowski*

*ALFRED LYON (left)*
*impresario and concert manager of Paris, with Roland Gundry, young American violinist, who is under his management. Young Gundry has had many European appearances this season, including a Paris recital and a recital and orchestral engagement at Monte Carlo. (Photo by Intran-Studio.)*

*THE JOOSS EUROPEAN BALLET IN A SCENE FROM THE GREEN TABLE*
*Fifty-one American appearances in two months are scheduled for this organization next fall. Between October 12 and December 12 the dance group will be seen in such Canadian cities as Toronto, Montreal, Quebec, Winnipeg and Vancouver, as well as in Philadelphia, Washington (D. C.), Syracuse, Rochester, Chicago, Indianapolis, Toledo, Fort Wayne, Cleveland, Detroit, Cincinnati, Seattle, Portland and in the Coast cities of San Francisco (three performances), Santa Barbara, Los Angeles, San Diego and Pasadena.*

*ELEANOR SPENCER,*
*American pianist, has been invited by the Vienna National Academy of Music and Dramatic Art, to be a member of the jury at the International Competition for Singing and Piano, at Vienna, June 2 to 13. Miss Spencer has had an active season, some of her outstanding appearances being two Town Hall recitals in New York; a Boston recital; a Milan recital; a Vienna recital; and a forty-minute broadcast over the Vienna radio. (Photo by Associated Press.)*

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WHOLE NO. 2901
VOL. CXIII—No. 22

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

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Vol. CXIII, No. 22
Whole No. 2901

# MUSICAL COURIER

Weekly Musical Newspaper Established 1888

New York, Saturday
May 30, 1936

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## Reiner's Conducting Shines In Covent Garden Parsifal

### Music Finely Revealed—List, Rethberg, Lauri-Volpi, Leider and Melchior Please London—Wagner in High Popularity—Beecham Directs Ring

By CESAR SAERCHINGER

LONDON.—Wagner's Parsifal, restored on the third night of the season, offered the Covent Garden debut of a first-class opera conductor, Fritz Reiner. Instead of an orchestral performance with vocal obbligatos (*sauve qui peut* and the devil takes the hindmost) which is the normal thing in Wagner over here, we had a delicate, differentiated orchestral texture supporting the voices and permitting every nuance of expression to be heard. This sort of musicianship, which benefits the singer first of all, is something that only the more discerning critics realize at the first hearing, but it made Torsten Ralf's Parsifal and Frida Leider's Kundry memorable events.

A better performance of Wagner's swansong has rarely been heard, even if the Flower Maidens were too active and too unattractive to be seductive. Ludwig Weber's Gurnemanz was outstanding, too beautifully sung and poetically phrased to be tiresome (which is saying a lot) while Eduard Habich as Klingsor and Robert Easton as Titurel were much more than adequate.

LAURI-VOLPI AND LA DONNA

Rigoletto, with Giacomo Lauri-Volpi as the Duke, Margherita Perras as a new Gilda, and Alexander Sved (a Hungarian from Vienna) in the title role, was the second night's offering of the Covent Garden season, which as recorded in these pages opened with a brilliant Meistersinger performance under Sir Thomas Beecham.

Vincenzo Bellezza conducted Rigoletto and despite some good musical qualities and some new scenery it was rather an anti-climax after the opening night. Sluggishness in Verdi is inexcusable and although the cast might have been better the chief blame must lie with the maestro in the pit.

Lauri-Volpi certainly wrung the last drops of delight out of La donna è mobile and was duly rewarded by the gallery. If the Gilda did not impress the audience as a sufficiently captivating heroine, it was probably because the soprano, despite her Greek-Hungarian ancestry and a sufficient coloratura technic, was not as alluring as she might have been. Nor was the Rigoletto, though tragic enough, anything to write home about. At a later performance John Brownlee took that role with rather more success.

THE WORLD'S TROUBLE SPOTS

The milieus of the next two nights were singularly topical—Ethiopia and the Rhineland. Amonasro in chains gave a sinister indication of what Haile Selassie escaped by going to Jerusalem, and Wotan reminded us that treaty-breaking was practiced long before the twentieth century.

Two artists familiar to New Yorkers made Aida the fine performance that it was—Elisabeth Rethberg in the title part and Emanuel List as Ramfis, High Priest. Rethberg is one of the great Aidas of this generation and ever since she sang the role here, some eight years ago, music-lovers have not heard the like. List's voluminous bass is a great acquisition anywhere, but it is particularly suited to this part. Lauri-Volpi was the best Radames that has been heard here for years—vocally at least. John Brownlee's Amonasro was a realistic Danakil and Gertrud Wettergren effectively disguised her Nordic-ness as Amneris.

NORDICS PLENTIFUL

The Norse element at Covent Garden, by the way, is extra strong at our Opera. Besides Kirsten Flagstad (yet to be heard at this writing) we have not only Torsten Ralf and Gertrud Wettergren, but also Kerstin Thorborg, who is a new and welcome Fricka and Waltraute in the Ring, for she is not only imposing but also sings her lines with beauty and nobility.

The Ring of the Nibelung, which as in past seasons is the management's *pièce de résistance*, is again under the musical direction of Sir Thomas Beecham who so thoroughly enjoys his own conducting that the audience is irresistibly infected. He has absolved one of the two scheduled cycles and the critics' praises allow you not even to suspect that Bayreuth has anything to offer that could induce any good Briton to buy registered marks in July.

NIBELUNGEN RING, STANDARD MODEL

There is little thus far that is different from previous seasons, so it is hardly neces-

(*Continued on page* 24)

## International Offerings Mark Late Vienna Season

### Guest Conductors at Opera—Bruno Walter Leads Philharmonic—The New English Singers—Szigeti Scores—Americans Prominent

By PAUL A. PISK

VIENNA.—Recently there was much variety in conductors at the State Opera. Most fittingly, Victor de Sabata (Milan) had been chosen to conduct a newly studied Aida. His interpretation was quite different from our usual performances of this work. His *tempi* in the *recitativo* part, as well as those in which he stresses the dramatic climaxes of the piece, were somewhat startling. The performance as a whole registered well, with special praise due to Kerstin Thorborg as an Amneris of high rank. Maestro de Sabata received deserved response from a large audience.

Hans Knappertsbusch, formerly general music director of Munich, has conducted many times in Vienna and his name is being mentioned for the position of regular leader at the State Opera. This time he directed Wagner's Ring cycle. Following tradition, he nevertheless injects his own temperament, and offers honest and full-blooded musical versions.

The annual Easter performance of Parsifal was conducted by Weingartner with his usual devotion, lending authentic character and value. Bruno Walter also batoned a Wagner opera. One is inclined to think that he gives to Tristan more delicate and human touches than we get from other conductors.

ORCHESTRA CONCERTS

At the season's last Philharmonic subscription concert, Bruno Walter programmed Beethoven's eighth symphony and Bruckner's problematic eighth with its beautiful and impressive *adagio*. Walter had to reappear many tmes before a huge and enraptured audience.

Weingartner conducted a Philharmonic concert given in aid of a fund for a monument to the late Emperor Franz Josef I. Assisted by the Wiener Männergesangsverein, the orchestra gave the rare sacred work of Wagner, Liebesmahl der Apostel, and Orpheus by Liszt. Soloists of the evening were Moriz Rosenthal, who gave a stupendous reading of the Hungarian Fantasy (Liszt) and Alexander Kipnis, whose incomparable bass shone in some Wagner numbers.

Oswald Kabasta (Friends of Music Society) introduced Sinfonische Spielmusik, a none too important though technically skillful work by Friedrich Bayer, and a forceful and impressive piano concerto, Castelli Romani, by Joseph Marx, which Walter Gieseking interpreted with deep and impressive artistry. Moussorgsky's Tableaux d'une Exposition, in Ravel's rich instrumentation, gave splendid opportunity to Kabasta to show his skill and musical fancy.

Dr. Volkmar Andreae was guest conductor with the Symphonic Orchestra, playing Schubert's Unfinished and Bruckner's ninth symphonies. Dr. Andreae's interpretations proved that the esteem in which he is held in his native Zurich is fully deserved.

Hans Duhan, a Viennese operatic favorite who for some time has been conducting intermittently, did the St. Matthew Passion (Bach) with special care and consideration for the vocal parts.

The Vienna debut of The New English Singers proved a real event. Old English madrigals and ballads, Latin motets, and finally English folksongs especially arranged

(*Continued on page* 6)

## Stravinsky Directs Own Works at Concerts in Buenos Aires

### His Son Appears As Pianist—Petrouchka and Firebird Danced—Colon Opera Prospectus Outlined—Iturbi Applauded

By JORGE M. WHITE

BUENOS AIRES.—Igor Stravinsky is here now, conducting his own works at the Colon. His presence is deeply appreciated in our artistic circles of the city, where his music (revealed here in past years by Ernest Ansermet) has become familiar to Argentine audiences.

The program of the first concert included the Pulcinella Suite, concerto for piano and orchestra, and the Psalm Symphony. It seems superfluous to talk about the authoritative versions which the composer offers of his works. The hearers were delighted with Stravinsky's music and conducting, especially in the Psalm Symphony. This concert also presented a highly gifted pianist in Soulima Stravinsky (son of the master) who did the solo part of the concerto.

The second concert listed Feu d'artifice (an early work), Capriccio for piano and orchestra, Eight Easy Excerpts and again the Psalm Symphony. Once more the audience manifested enthusiasm for Igor and Soulima Stravinsky.

The Petrouchka and Oiseau de Feu were offered at the next performance with enormous success. The Colon Ballet offered brilliant presentations of the choreography by Boris Romanoff and Michel Fokine, respectively, with special mention to Mmes. Dora del Grande and Leticia de la Vega and Messrs. Borovsky and Blanco.

Now we are looking forward to the restoration of Baiser de la Fée and Les Noces, to be presented under the direction of Bronislava Nijinska who has been specially engaged for these performances. The local premiere of Persephone, in concert form, is announced for early hearing.

ITURBI PLAYS AND LEADS

Jose Iturbi is appearing at the Colon as conductor and soloist. His recent concert had Beethoven's third symphony. Also a Mozart piano concerto, in which Iturbi led and played, achieving outstanding success. The concert ended with the Funeral March from Götterdämmerung and the overture to Meistersinger.

(*Continued on page* 11)

## Orfeo Restored at Metropolitan

### Gluck Classic Sung and Mimed by Double Cast in Popular Season Under Baton of Hageman—Incongruous Décors and Dance Elements Detract from Admirable Musical Production—Cavalleria Rusticana Presented on Same Bill

By HORACE JOHNSON

Gluck's Orfeo (Orpheus and Eurydice) was restored to the Metropolitan Opera repertoire on May 22 after an absence from that stage of many years. Unlike its previous presentation, it was produced with the vocal members of the cast and the chorus placed with the orchestra in the pit, and the forces of the American Ballet illustrated the action of the opera in pantomime on the stage.

The production was a noble experiment and had Orfeo been mimed by the ballet in true Grecian style or even in a modernistic manner appropriate to the curious scenery which invested it, the experiment might have been successful. But the strange mood set by the ballet, which held to no particular style and was often ineptly ungraceful, so destroyed any illusion of charm it can only be said that the spectacle was dull and completely disappointing.

William Dollar, who characterized Amor on the stage; Lew Christensen, the Orpheus; and Daphne Vane, pantomiming Eurydice, did not seem to have any mental conception of the roles they were interpreting. Though their bodies moved from posture to posture and rhythm was properly delineated, dance steps completely out of key with the period of the opera were executed. Bodies do not express emotions to people who watch them unless there is motivating thought behind the movements. Pantomime is not dancing and posturing. And this pro-

(*Continued on page* 13)

## Bach Festival in Bethlehem

### Bach Choir, Conducted by Bruce Carey, Presents Cantatas, Chorales, Magnificat and Mass in B Minor in Two Days' Sessions

By R. M. KNERR

BETHLEHEM, PA.—The usual capacity gathering from many cities of America and even Europe attended the twenty-ninth festival of the Bethlehem Bach Choir on May 22 and 23. The four sessions of the festival, conducted by Bruce Carey, presented two miscellaneous programs of cantatas and chorales on the opening day and the annual hearing of the Mass in B minor on Saturday. Again the Packer Memorial Chapel of Lehigh University was the scene of a brilliant assemblage, which fraternized on the lawns between sessions on Saturday, and crammed the beautiful little church in reverent attention for the performances by the choir of 256 singers, the guest soloists (Louise Lerch and Charlotte Lucile Bond, sopranos; Rose Bampton, contralto; Dan Gridley, tenor, and Keith Falkner, bass), assisted by forty-seven leading players of the Philadelphia Orchestra, T. Edgar Shields, organist, and Ruth Becker Myers, pianist. The traditional chorales were played from the tower of the church by the trombone choir before sessions.

(*Continued on page* 12)

BEGINNING with the next issue, the Musical Courier will again be published, as customarily, once a month during the summer period, June, July, August and September. Weekly issues will be resumed on the first Saturday in October.—THE EDITOR.

# Westminster Choir School Has Native Music Festival

## Twenty-two First Performances of American Works Among Features of Princeton Series—Organ, Chamber and Choral Music Heard —Dr. John Finley Williamson Conducts Singers

PRINCETON, N. J.—The festival of American music held at the Westminster Choir School brought forth twenty-two first performances of American works selected from over 300 manuscripts which were submitted for this festival.

Since the organ manuscripts submitted were found to be of too conventional a nature, the first program, given on Monday afternoon, May 18, featured two great sixteenth century composers, Sweelinck and Titelouze. The former was represented by his chromatic fantasia, six variations on Mein junges Leben hat ein end; Echo Fantasia and fantasia in the Phrygian mode; Titelouze by hymnus: Ave Maris Stella (four versets) and hymnus: Pange Lingua (three versets). This program disclosed the music of the Netherlander as the more appealing to modern ears, and especially was this true of the fantasia in the Phrygian mode. One felt that Carl Weinrich, who is head of the organ department of the Westminster Choir School, was at home on his own instrument, which is a particularly well balanced organ.

### CONFERENCE FOR COMPOSERS AND CRITICS

On Monday evening a conference for composers, audience and critics was held. Critics were conspicuous by their absence, but the audience and composers expressed decided views. Among the audience were Carl Engel and Dr. John Finley Williamson, and many of the Westminster Choir student body. Two composers who defended the American position were Isadore Freed and Roy Harris. At the beginning of the conference the question was put to a vote of the Westminster Choir student body, who had just been working on modern scores, as to whether or not atonality and polytonality were desirable in choral literature. The student body voted almost unanimously that the modern idiom was not only desirable but necessary to the continuation of the life of choral music.

Then Mr. Engel made the challenging statement that whenever modern music failed to find a responsive audience, it was due to the fact that that music was not either sensual enough or exciting enough, and that moreover an audience could feel the import of any new composition on one hearing. This view was vigorously attacked by both Mr. Freed and Mr. Harris, and history was heavily called on to support their view.

### FIRST CHAMBER MUSIC PROGRAM

The first chamber music program of Tuesday afternoon presented Robert McBride's prelude and fugue for string quartet; a sonata for viola and piano by Amedeo de Filippi; songs by Charles Ives—Walking, At the River, Walt Whitman, The New River, Immortality, and Charlie Rutledge; David Diamond's sonata for cello and piano; and the string quartet in F minor of Ross Lee Finney (not entered in the contest). Performers were the Gordon String Quartet; Harry Cumpson, pianist; Paul Robyn, viola; Naoum Benditzky, cello; and John Gaius Baumgartner, bass-baritone.

This list brought out Robert McBride's as the most dynamic palette, although his work was in many places extremely crude and poorly scored for a quartet. It nevertheless had a verve which indicated strong creative impulses. The sonata for viola and piano by Amedeo de Filippi proved to be dull, even though it was well scored for the instruments. Songs by Charles Ives were strong and refreshing, especially Charlie Rutledge. Mr. Baumgartner distinguished himself as a singer of considerable dramatic power on this occasion.

The sonata for cello and piano by David Diamond was extremely unusual, and labored the instrument inordinately. The program closed fittingly with Finney's string quartet, a well-knit but somewhat academic work, well written for the medium.

### AUDIENCE VOTES ON WORKS

In the evening concert of the second day (an *a cappella* choral program, directed by J. Milton Kelly) an unusual procedure was initiated of allowing the audience to vote on the compositions which they wished to hear repeated. Those works chosen were Praise Ye the Name of the Lord by I. Buketoff and I Hear America Singing by Clark Eastham. Clark Eastham hails from Michigan, where he has been winning local prizes recently. He gives promise of being a vigorous writer.

The second chamber music program opened with a work by Gardner Read, a string quartet, followed by sonata for piano (Albert James Fillmore); Leo Sowerby's sonata for violin and piano (not entered in the contest); and Norman Cazden's string quartet. These were played by the Gordon String Quartet; Harry Cumpson, pianist; and Jacques Gordon, violinist.

Gardner Read is a Rochester product. Although his work was well scored for the quartet, it seemed too romantic and fragmentary for contemporaneous expression. Fillmore's sonata for piano seemed overacrid to this reviewer, but at the same time appeared to possess force, crude and unschooled. We should be interested to see further work from his pen. Sowerby's sonata for violin and piano proved to be rather too long and monotonous of mood. It was magnificently performed by Jacques Gordon and Mr. Cumpson, although Mr. Cumpson's accompaniment seemed to be somewhat forced at times.

Norman Cazden's quartet was the highlight of this program; although the first movement seemed somewhat diffuse and disjointed, it was redeemed by the next two movements, both of which had substance and continuity. Mr. Cazden is a graduate of the Juilliard School of Music. He should be encouraged.

### CONCLUDING CHORAL CONCERT

The final program of the festival again reminded us of the unusual ability of Dr. John Finley Williamson as a choral conductor. The Westminster Choir sang with verve, color and balance. Again the audience was allowed to vote for two works which were repeated—Thaddeus Gorecki's They Hear the Sirens for the Second Time, and Roy Harris' Symphony for Voices. The Symphony for Voices was commissioned by the Westminster Choir School for this festival and will be featured in the 1936-37 season, along with several of the other works which emerged from this festival. At the close of the evening it was announced that this festival of organ, chamber and choral music will be repeated annually in the spring of each year, and that more specific details for next year's festival will be soon forthcoming.

General impressions of the sequence of programs should make mention of the spirited and enthusiastic performance given all the works by the musicians. Also, that the works of the second choral program seemed to be of a more radical nature than those of the first choral program.

Choral works from the festival were broadcast over WABC on May 21. There was also a broadcast of this music over the NBC chain on May 26, when some of the chamber music was heard. Some of the scores were also recorded and published. Both the broadcasting and recording was done by the same musicians who performed the scores at the festival.

BROWNELL MARTIN

*ERNEST HUTCHESON*

*has agreed to inaugurate the season at Chautauqua, N. Y., by a two-weeks' course of master classes from July 6 to July 18. This course consists of four recitals with explanatory remarks covering some highlights in the literature of the piano, four talks to teachers, and four concert classes, in which pianists desiring Mr. Hutcheson's artistic advice will play and receive his constructive suggestions. These classes are the only opportunity for work under the direction of Mr. Hutcheson.*

# Woodland Orchestra Series Announced

## Hillsborough, California, to Be Scene of Symphonic Events under Batons of Ansermet, Goossens, and Van den Burg

SAN FRANCISCO, CAL.—The Woodland Theatre located in Hillsborough twenty-five miles south of San Francisco will again this summer be the setting for a series of open-air symphony concerts, according to the announcement issued by Leonora Wood Armsby, managing director of the Philharmonic Society of San Mateo County, which for the past eleven years has sponsored the Peninsula's annual festival of symphonic music.

The series consists of four concerts to be presented on the consecutive Sunday afternoons of July 19 and 26 and August 2 and 9. Again guest conductors of distinction are to be featured and the San Francisco Symphony Orchestra will serve as the medium through which the visiting batonists reveal their conductorial gifts.

The podium at the first concert is to be occupied by Ernest Ansermet, Swiss conductor. For a number of years, Ansermet was *chef d'orchestre* of the Diaghileff Ballets Russes with which he toured the principal cities of the Continent and North and South America. In this capacity, Ansermet directed many important first productions in Paris and London.

At the second concert, the baton will be entrusted to Willem Van den Burg, principal cellist and assistant conductor of the San Francisco Symphony Orchestra. Before coming to San Francisco last season, Van den Burg was first cellist of the Philadelphia Orchestra under Leopold Stokowski.

At the final two concerts of the series, patrons of the Philharmonic Society will renew their acquaintance with the conductor of the Cincinnati Symphony Orchestra, Eugene Goossens. Mr. Goossens appeared at the Woodland Theatre during the summer of 1929.

This will be the only series of summer symphonies presented in Northern California this season.

C. H. A.

# Spring Season in Vienna

(*Continued from page* 5)

for this group by Vaughan Williams, provided the program. The concert, also, was under the auspices of the British Ambassador.

Another outstanding evening was that of the admirable Busch Quartet. They play Haydn and Beethoven with such pure love that their interpretations reach all hearts, and under Busch's spiritual and musical leadership, the foursome sounded also the Ravel Quartet with varied charms of tone and other delicate nuances.

### VIOLINISTS AND VOCALISTS

Among the violinists who recently scored here, Szigeti must be ranked first. Excellently accompanied by Nikita Magaloff, he played the Kreutzer Sonata and one by Ravel with great feeling for style and musical refinement. In small pieces by Paganini, Szymanowsky, Hubay and Bloch, Szigeti displayed superb technic and many graces of delivery.

Juan Manen, Spanish violinist, won laurels with his tasteful arrangements, noble tone, and flexible manner of playing.

Heinrich Haftel, a new man, master pupil of Hubermann, impressed as a promising talent.

Alfred Piccaver, favorite tenor, charmed his admirers with a program of arias and Lieder, his list this time enlarged with a few English and American songs (O'Hara, Oley Speaks, Charles Marshall, Easthope Martin). As Piccaver was in admirable form, his triumph was unusually great even for him.

Desi Halban-Kurz has grown considerably in her interpretation of Lieder, though her real domain remains that of coloratura singing. Marjorie Davies, English singer, an unusual artist along interpretative lines, revealed the true spirit especially of Hugo Wolf and Mahler.

### AMERICAN SOLOISTS

Gina Van der Veer's recital offered a rich program (songs by Richard Hageman deserving special notice) and she delivered it with beautiful voice and musical refinement. Peters Chambers, of the Philadelphia Opera, was acclaimed as an artist of musical qualities as well as an intelligent vocalist. By virtue of his opulent voice, Herman Lazarus (New York singer at present studying in Vienna) gained special attention in a Verdi evening. Irene Ruppert, pianist, who pursued her musical studies in Berlin, plays with refined touch and excellent technic.

### MODERN PREMIÈRES

An evening of Japanese music was proffered by Alexander Tcherepnine. It will be difficult to remember the names of the composers—Kijosha, Ota, Koh, Matsudaira—but the impression made by their characteristic piano pieces and their songs will linger.

An evening devoted to Czech composers brought an outstanding violin sonata by Vilem Petrzelka, distinguished for style and dramatic form. The most interesting numbers in the Wiener Frauen Kammer-Chor concert, conducted by Dr. Ernst Kanitz, were excerpts from an *a capella* Mass by Hendrik Andriessen (Holland), two sprightly choral songs by Florent Schmitt (France), and delightful arrangements of folk-songs for children's choir by Zoltan Kodaly (Hungary). The same evening gave opportunity to applaud Jeanne Manchon-Theis, French pianist, in a group of pieces by modern French composers. Simon Pullmann and his chamber orchestra, trained in long and careful rehearsals, brought Schönberg's Chamber Symphony, which had not been heard here in a long time, and with which one was happy to renew acquaintance.

# Philadelphians Visit Omaha

## Stokowski Forces Applauded in Engagement Under Auspices of Newspaper and Tuesday Musical Club

OMAHA, NEB.—The Philadelphia Orchestra, under Leopold Stokowski, gave a local audience a revelation of the supreme beauty which a symphonic ensemble may under given conditions attain. Combining the ultimate in individual virtuosity with the apparent extreme of perfection in concerted action these players moved under the consummate leadership of their remarkable conductor, illuminating and glorifying all they touched. The first Brahms symphony was treated to a grandiose performance and the Fiesta a Sevilla by Albeniz glowed and reveled in a play of rhythm and color. The mystery and dignity of Debussy's Submerged Cathedral came into rich realization and the love music from Wagner's Tristan and Isolde reached the heights of emotional utterance. An aria by Bach and some "mystic music" by Palestrina, as Mr. Stokowski explained, brought the evening to a close. The engagement was played under the auspices of the Omaha World-Herald and the Tuesday Musical club.

W. Alfred Daugherty, violinist, was presented in a recital in the auditorium of the North High School by the Sunday Music club on May 2. With the collaboration of Ethel Love, pianist, Mr. Daugherty presented the sonata by César Franck and later played the Mendelssohn concerto and groups of shorter numbers. Miss Love was also heard as soloist.

Heard in the several musical affairs at the Joslyn Memorial recently have been the following soloists and organizations: Esther Leaf, Martin Bush and Vernon Bennett, organists, Olga Sorenson Fuss, Evelyn Faulk, Warren Berryman, Carolyn Cook and Dante Picciotti, pianists, Blanche Erca, violinist, Irene O'Hara, soprano, Dorothy Dick, mezzo contralto, Ben Vosik, baritone, Harold Graham, tenor, and the Omaha Civic orchestra, directed by Elmer Sutton.

J. P. D.

# Ann Arbor's May Festival Wins Warm Public Response

## Philadelphia Orchestra and Eminent Soloists Give Brilliance to Series of University Choral Union Programs—Pons, Bauer, Zimbalist, Martinelli, Vreeland, Bampton, Althouse, Falkner and Huehn Heard Under Stokowski and Moore

ANN ARBOR, MICH.—All winter Ann Arbor has been aticipating the presence here of Leopold Stokowski and the Philadelphia Orchestra, and thus was thrilled in the fulfillment. The town has never been so alert artistically and socially in the forty-three years of May Festival history, so that the throngs of people who attended the events during the week of May 11 were kept in the attitude of expectant good humor. One heard only praise and appreciation expressed for the efforts of Pres. Charles A. Sink for bringing this festival into realization.

### FINE CHORAL PERFORMANCES

The three oratorio offerings on Thursday night, Friday afternoon and Saturday night, were Sir Edward Elgar's cantata Caractacus, Pierne's The Children at Bethlehem and Verdi's Manzoni Requiem. Dr. Earl V. Moore conducted each of these with Palmer Christian at the organ for the two evening performances. Under Dr. Moore's baton a diminished orchestra of the Philadelphia artists and the University Choral Union responded magnificently for the evening performances and the Young People's Festival Chorus for the Friday afternoon cantata. These children from the Ann Arbor Public Schools had been admirably trained as in years past by Juva Higbee and her assistants.

None of the oratorios was new to Ann Arbor, as this was the second performance of one, the third of another and the fifth for the other, but the choruses showed the results of the fine training given by Dr. Moore. The soloists for the children's cantata were taken from the student body while those appearing for the Elgar cantata were Jeannette Vreeland, soprano; Paul Althouse, tenor; Keith Falkner, baritone; and Julius Huehn, bass. The two first are known in Ann Arbor because of their splendid contributions during previous festivals and which upon this occasion they amplified. The others were newcomers but made places for themselves in the hearts of their audience at once. In fact, if it were not for the finished singing of these soloists, Elgar's cantata would be rather dull. For the Manzoni Requiem Miss Vreeland and Mr. Falkner were joined by Rose Bampton and Giovanni Martinelli, who sang magnificently. Again, all the soloists contributed enormously toward the success of this performance in soli, duet, trio and quartet.

### BAUER PLAYS EMPEROR CONCERTO

Three other eminent artists appeared as soloists during the festival. These were Harold Bauer, pianist, on Friday afternon; Lily Pons, soprano, on Friday evening; and Efrem Zimbalist, violinist, on Saturday afternoon. Mr. Bauer presented a masterly interpretation of the Emperor Concerto by Beethoven with the same diminished orchestra of Friday afternoon, (Saul Caston conductor). One regrets that the full orchestra could not have shared in the performance, but much of the stage was given over to the seats for the children's chorus. It was, however, a memorable performance and was received with genuine enthusiasm.

### PONS WITH PHILADELPHIA ORCHESTRA

Every seat in the Hill Auditorium was taken when Lily Pons appeared with the Philadelphia Orchestra on Friday evening, and the clamor for seats was still so urgent that the hall could have been comfortably filled again. The honors of the podium were shared by Charles O'Connell and Saul Caston on this occasion. The drawing power of Lily Pons is unmistakable and it is a tribute to her vocal ability that she can electrify in concert thousands of people with exactly the same repertoire she uses in screen and radio.

### ZIMBALIST IS SOLOIST

It was a pleasure to have Efrem Zimbalist play a concerto which must have been unfamiliar to ninety per cent of the listeners. With Mr. Stokowski conducting the orchestra, he gave a performance of the D minor concerto for violin by Sibelius which must always leave in the memory of his listeners the thought of appreciation and gratitude.

But after enthusiastic credit is given to these soloists, after recognition is given to Dr. Moore and his choruses, the palm for this May Festival goes easily to Leopold Stokowski and his incomparable orchestra. We congratulate Philadelphia on being able to send out this organization and we congratulate the whole country where it has been able to hear it on its coast-to-coast triumphal tour. The men were tired in Ann Arbor after five weeks on a railroad train, but under the leadership of their conductor they played as though they had never known weariness. One could speak of every number they presented in superlatives from the Bach selections on Wednesday evening to the Fire Bird by Stravinsky on Saturday afternoon, but it would be a repetition. There is a fine spirit of comradeship among the members of the aggregation which was pleasantly illustrated when Mr. Stokowski appeared among their number to play the organ part in the Zemachson chorale and fugue on Friday evening, recalling the days when he was known as a brilliant organist.

On Saturday afternoon at the close of the concert when the audience was calling Mr. Stokowski back to the podium with thunderous and unsatiated applause, he responded with a speech of appreciation in which he expressed the hope that destiny would permit us all to come together again. In the memory of the oldest *devoté*, this festival has been unequalled. A. McL. T.

# New Haven Greets Lev Recital

## Former Resident Applauded in Return—Rosalind and Bruce Simonds Offer Two-Piano Program of Interest

NEW HAVEN, CONN.—This season a favorite son and daughter, after winning plaudits far afield, came back to present a concert in their home town, New Haven. Earlier in the season, it was Charles Kullmann, a newcomer to the Metropolitan Opera of New York but familiar to New Haven musical audiences since his school days. This month it was Ray Lev, heard this winter as soloist with the New York Philharmonic Orchestra, who came back to give a concert of piano music at the Sprague Memorial Hall. Opening her program with the Bach-Busoni Chaconne, she revealed a tremendous range of dynamics, and a mastery of the possibilities of the piano. In contrast the Mozart sonata in A major brought out her exquisite singing tone, delicately modeled. The rest of her program was devoted to César Franck's prelude, chorale and fugue, and works by the contemporaries Shostakovitch, Alexander Lipsky, Rachmaninoff and de Falla.

### ROSALIND AND BRUCE SIMONDS

A concert eagerly awaited each season is the recital of two piano music by Rosalind and Bruce Simonds, the latter of the Yale Music School faculty. Opening their program with Mozart's sonata in F major and closing it with a scherzo by Saint-Saëns, they devoted the rest of the evening to music of the moderns, Edward Burlingame Hill, Parker Bailey, Bruce Simonds, Rachmaninoff, Rebikoff and Bax. Of these the *toccata, bicerata* and *finale* of Parker Bailey were the most interesting and the composer was in the audience to share the enthusiastic applause given to him and the two performers. Sweet Kate, an English country dance by Bruce Simonds, was also heartily applauded for its freshness and gaiety. As ever this concert was outstanding for the fine shading and technical perfection of the ensemble playing.

### OLD-TIMERS' CONCERT

The gayest musical event of the year was an Old-Timers' Concert given by the Yale Glee Club. Marshall Bartholomew, the director of this group, again gave us fine blending of voices, excellent quality of tone spiced with grand spoofing. The Old-Timers' Quartet in the costumes of the 1900's gave a gay group of songs and this was followed by solos and amusing yodeling numbers.

### LITTLE ORCHESTRA HEARD

The Little Johnson Symphony Orchestra gave its annual concert during Music Week. This event brings out an audience which to a large extent is entirely unaware and indifferent to all other concerts in New Haven, for the audience is almost entirely made up of the parents and friends of the young performers. About five years ago Harry Berman, a violin teacher of New Haven, sent out a call for young instrumentalists, ages eight to sixteen, to form a children's orchestra. Many responded, many were found qualified, and, since then, many more have joined, so that today the ensemble has more than 150 members of violinists, violists and cello players, players of the bass viols, flutes, clarinets, English horns and all the brass instruments (except the horn) for the orchestra.

### YOUNG SOLOISTS APPEAR

The financing of this group was undertaken by Joseph Johnson, a merchant and music lover of New Haven, who offered a place for weekly rehearsals and defrayed the expenses of the music and other things, a not insignificant sum. The joy of seeing the immense platform of Woolsey Hall filled with these young instrumentalists, of hearing their fine ensemble work, and watching them surmount the difficulties, rhythmic and harmonic, of Wagner and Saint-Saëns, must repay Mr. Johnson for his unusual gift to the city. Their program included Wagner's March from Tannhäuser, Haydn's minuet from the Military Symphony, the intermezzo by Mascagni, Saint-Saëns' Africa for piano and orchestra the solo of which was played brilliantly by Bernard Lazaroff, age fifteen, and the Vivaldi concerto in A minor, played by William Collins, age eleven. E. K.

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# Six Conductors Engaged for Minneapolis Symphony Orchestra

## Philadelphians Hailed in Concert Under Stokowski—High School Music Contest, PWA Festival and Programs of American Music by Twin Cities Civic Ensemble Are Features

MINNEAPOLIS, MINN.—The resignation of Eugene Ormandy as conductor of the Minneapolis Symphony Orchestra has made the question of his successor a live one in this community. Mrs. Carlyle Scott, manager of the orchestra, announces six successors for the coming year, a gala season of guest conductors. Ormandy will succeed himself for the first three weeks, and will be followed for the next two by Artur Bodanzky. Leon Barzin conducts the next four regular symphony programs and two Sunday holiday ones. Dimitri Mitropoulis then arrives for two concerts; Guy Fraser Harrison for two; and finally, Jose Iturbi for three. Mrs. Scott also announces that because of the guest conductor policy the regular mid-winter tour of the orchestra will be suspended this coming season, but that as soon as a permanent conductor is appointed, plans will be made for a tour the following season. A special series of April concerts is being planned.

MUSIC CONTEST OF HIGH SCHOOLS

The twelfth annual music contest and festival of the Minnesota high schools brought between three and four thousand young musicians to the University of Minnesota campus on May 7 and 8. The festival emphasis added to the success of this year's meeting. The adjudicators and conductors were Carol M. Pitts and Oscar M. Overby, vocal; Henry Sopkin, orchestra, and Peter J. Michelsen, bands. Special musical numbers were given by the A Capella Choir of Hamline University under the direction of John M. Kuypers; the University Collegium, Abe Pepinsky, conductor, and Carleton Symphony Band, James Robert Gillette, conductor.

PHILADELPHIA ORCHESTRA ON VISIT

The Philadelphia Orchestra under the direction of Leopold Stokowski gave a concert on May 10 in the Municipal Auditorium before an audience variously estimated from seven to nine thousand. The program comprised only Bach and Wagner. The audience reluctantly permitted the orchestra to depart after Stokowski graciously added several encores. The Northwest feels a bit conscious of its musical stature because so large an audience assembled to listen to Bach and Wagner and remained to enjoy to the utmost the magic of this superlative organization.

PWA FESTIVAL

The Federal Music Project proved its artistic merit through a Music Festival at the People's Church in St. Paul May 13 and 14 and at the Central Lutheran Church in Minneapolis, May 18 and 19. The program for the first evening was given by the Twin Cities Civic Jubilee Singers (Samuel Herrod, conductor) and the Twin Cities Civic Band (Frank Kovarik, conductor), with William Muelbe acting as guest conductor. The Jubilee Singers sang twelve spirituals as freely and unconventionally as would be expected from an organization of colored singers. Ecclesiastical architecture and attendant echoes did not fit band music quite so favorably, though each number was excellently played.

TWIN CITIES ENSEMBLE IN NATIVE MUSIC

The Twin Cities Civic Orchestra in a program of American works made the second evening one of greater musical worth. Three conductors, Clay Weisel, Bernhard Anderson and Paul Lemay, interpreted the interesting compositions offered. Mr. Anderson read in an interesting manner A Chippewa Vision for strings by Carl Busch and Legend by MacDowell. Mr. Weisel introduced Stanley Avery's Little Symphony and John Powell's In Old Virginia. Paul Lemay, as guest conductor, had a unique task—that of playing a first performance of Soundpiece (No. 2) and Scherzo in the Spirit of Mockery, both by John Becker, who is the state director of the musical project. Continuity is difficult to catch in Mr. Becker's scheme of dissonances, and whether he makes his musical observations with tongue in cheek is not audible, nor is his direction evident, but his idiom engages close attention; one is in constant suspense over hearing or missing something important.

Imagery, a suite of three numbers by Horace Johnson, was delightful and convincing proof that its composer is sensitive to the peculiar blendings of the modern orchestra, for he invested his ideas with the charm and mystery of color.

The final work under Mr. Lemay's baton was a melange from Herbert's opera Natoma. These concerts were of definite artistic merit. E. G. K.

*RENE MAISON,*
*Belgian tenor of the Metropolitan Opera, is now appearing at Covent Garden, London, in Louise and the Tales of Hoffmann. Mr. Maison is going in June to the Colon Opera, Buenos Aires, for his fourth consecutive season, and returns to America in November.*

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# Boston Pop Concerts Attract

## Pergolesi Anniversary Marked by Performance of His Opera, Il Maestro di Musica

BOSTON.—The Pops this past week had a number of special nights, which have been becoming more and more prominent in the organization of these concerts. An institution or group will take over a part or the whole of the floor, and in part the program is arranged to please the members of such a group. Thus the evening of May 20 was Radcliffe Night. Mabel Daniels' Pirates' Island was played as suitable to the occasion, and two of Edward Burlingame Hill's Jazz Studies (originally written for two pianos). Elizabeth Beaman, soprano, was the soloist in the Azael's air from Debussy's L'Enfant Prodigue. On May 17 Elizabeth Travis, pianist, was the capable soloist in Tschaikowsky's concerto in B flat minor; and on May 19 Dai Buell was the soloist in Liszt's piano concerto in E flat. May 18 was a Gypsy Night for the benefit of the Peter Brent Brigham Hospital.

HARPSICHORD LIST

Other concerts have also been keeping up, contrary to the belief that the music season ends with the last concert of the Boston Symphony Orchestra. Thus Ralph Kirkpatrick gave the last of three recitals in Cambridge, on the harpsichord, playing Bach's Goldberg Variations. On May 19 the Harvard and Radcliffe Music Clubs gave an interesting concert in Paine Hall, Cambridge. Two Fancies for viols (arranged for modern strings) by Orlando Gibbons and a Romanesca with two soprano voices by Monteverdi began the program. Amelia Tataronis sang Ravel's fascinating Chansons Madescasses. Hindemith's violin and piano sonata in E flat and Brahms' clarinet sonata in F minor completed the program.

PERGOLESI COMMEMORATED

May 20 saw a commemorative concert for Pergolesi (1710-1736) in Jordan Hall under the direction of Giovanni Pompeo. Charles Dennee gave an address extolling the merits of Pergolesi. Four string compositions and a performance of the two act opera buffa, Il Maestro di Musica were given. The music was generally agreeable.

The performance of this opera, as well as that of the sonatas for strings, was well done. The opera was well sung by Beatrice Belkin, Giuseppe Barsotti and Pompilio Malatesta, and the stage of Jordan Hall was decorated for the occasion. Mr. Malatesta, Miss Belkin and Mr. Barsotti also appeared in costume. A. W. W.

# Reading Chorus in Bach Mass

## Recital and Operatic Events Are Other Spring Features in Pennsylvania City

READING, PA.—For the third successive year the Reading Choral Society under the direction of N. Lindsay Norden presented the Bach B minor Mass on April 26 in the auditorium of the Senior High School. Soloists for the occasion were Louise Lerch, soprano; Paula Heminghaus, contralto; Hardesty Johnson, tenor; and Gean Greenwell, bass-baritone. Carroll Hartline, organist; Rachel Marcka Large, pianist, and an orchestra of forty supported the society. Soloists and chorus alike distinguished themselves by their splendid musicianship. Mr. Norden's careful training of the chorus was evidenced constantly and his musical conception of the work was at all times admirable. The orchestra was not the usual group of artists from the Philadelphia Orchestra and the customary virtuosity was absent. At most, it did not detract from the ensemble, but it added little, especially in the various solos. In previous seasons the society has had the wonderful support of members of the Philadelphia Orchestra, but this time they were on tour.

Evan Hallman, violinist, and Byron Nunemacher, pianist, offered a joint recital in Wittich Hall on April 29. The Rubinstein sonata in G minor which opened the program received an exceptionally fine reading by these two artists. Each had something to say and said it not only with technical ability but with a sensitive and fastidious feeling. Their program continued with works by Beethoven, Brahms, Chopin, Rachmaninoff, de Falla and Wieniawski.

An outstanding event on the city's music calendar was the appearance on April 30 of a travelling opera company managed by George D'Andria, and under the musical direction of Giuseppe Bamboschek. An enthusiastic audience at the Orpheum Theatre heard an unusually meritorious performance of Verdi's La Traviata. The cast included Annunziata Garrotto, soprano; Lorenzo Poerio, tenor; Jean Fardulli, baritone of the Chicago Opera Company; Pompilio Malatesta, basso; and Myra Manning.

Among the many musical activities occasioned by National Music Week, the appearance of the re-vamped Reading Civic Opera Company on May 4 was memorable. The organization under the able baton of Fred Cardin, Indian composer as well as director of musical activities at the Senior High School, presented two Gilbert and Sullivan favorites, Trial by Jury, and H. M. S. Pinafore, before a capacity house at the Orpheum Theatre.

City and county alike are working to bring an excellent music season to a successful close with the third Reading Music Festival on June 1 and 2. Paul Althouse, tenor with the Metropolitan Opera Company, returns to his native city to be guest artist. A city and county chorus of one thousand, under the direction of Ralph Fisher Smith and Willy Richter, will sing each night and a symphony orchestra of one hundred and twenty-five conducted by Fred Cardin are also to be featured. As in years past the festival will be held in the Albright College Stadium. C. A. R. A.

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# Philadelphia Orchestra Welcomed On Return to Home City After Tour

## Special Ceremony Takes Place at Benefit Concert for Robin Hood Dell Series—Rose Bampton and Conrad Thibault Are Soloists —Philadelphia Conservatory Holds Commencement

PHILADELPHIA.—On May 20 Philadelphia welcomed back the Philadelphia Orchestra and Leopold Stokowski from their transcontinental tour. The Academy of Music was filled to capacity for this concert, which was a benefit for the Robin Hood Dell Concerts, Inc. The soloists were Rose Bampton, contralto of the Metropolitan Opera, and Conrad Thibault, baritone. The orchestra played with accustomed superlative finesse the toccata and fugue in D minor by Sebastian Bach in Stokowski's transcription; Debussy's Afternoon of a Faun; the Rhumba movement from Harl McDonald's Rhumba Symphony; Mr. Stokowski's transcription of the Albeniz Fiesta a Seville; and the Love Music from Wagner's Tristan and Isolde, another Stokowski transcription. Miss Bampton displayed her smooth and luscious tones in numbers generally associated with soprano—the air of Lia from Debussy's L'enfant Prodigue and the Una voce poco fa (in its original contralto key) from Rossini's Barber of Seville. Mr. Thibault scored for beauty of tone and expression in the Evening Star from Wagner's Tannhäuser and the ario Promesse de mon avenir from Massenet's The King of Lahore. Both assisting artists received ovations, and at the close of the concert the applause was so determined that Mr. Stokowski waived the no encore rule and played two Bach pieces.

Speakers at this concert were Samuel R. Rosenbaum, vice-president of the Orchestra Association; Judge Curtis Bok, and Mr. Stokowski.

COMMENCEMENT EXERCISES OF PHILADELPHIA CONSERVATORY

The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) held its annual commencement exercises in the ballroom of the Bellevue-Stratford on May 18, before a capacity audience.

The Conservatory Orchestra, under the direction of Boris Koutzen, opened the program with the Vivaldi concerto grosso in D minor, followed by three lute pieces for piano by Respighi, beautifully played by Arnold Fletcher. Christine Blackadder, soprano, was heard to advantage in four lieder—one by Medtner and three by Strauss. She was accompanied by Katherine Lippincott. The *adagietto* from Mahler's fifth symphonie for harp and string orchestra was well performed by Reba Robinson and the Conservatory Orchestra. Joseph Battista gave an excellent account of the Beethoven concerto in B flat, with Rosalyn Tureck playing the piano arrangement of the orchestral score. Helen Weisz pleased with her playing of two violin numbers, accompanied by the orchestra—Beethoven's Romance op. 50 in F, and Mozart's Rondo from Serenade in D. Dorothy Seltzer played the Rachmaninoff prelude in G sharp minor and Debussy's Feux d'Artifice, revealing a fine pianistic talent. The concert closed with a splendid performance of the Liszt piano concerto in E flat, with Miss Tureck again playing the second piano.

Dr. William W. Comfort, president of Haverford College, delivered the commencement address, and the presentation of diplomas and degrees was made by E. Brooks Keffer, president.

Teachers' diplomas in piano were presented to Geraldine Martha Aberman, Rita Elvera Bruni and Harry Jones Tomlinson. Soloist diploma in violin was presented to William Bless, Jr.

The degrees were awarded as follows—Bachelor of Music, to Christine Margaret Blackadder (cum laude), Carolyn Viola Diller, Anna Marie Klose. Robert Lewis Pennington, Sister Mary Patricia, S. M. (cum laude); Master of Music, to Ella Joan Rasmussen and Sister M. Bonaventure, S. S. J.; Doctor of Music, to Sister M. Saint Alice. S. S. J.

ELIZABETH ZUG IN RECITAL

Elizabeth Zug, pianist, was heard in one of the outstanding recitals of the season, on May 19, in Ethical Culture Hall. Miss Zug's program was well arranged, and comprehensive in content. The opening number was the exquisite Myra Hess arrangement of the Bach chorale, Jesu, Joy of Man's Desiring, beautifully done, with the voices at all times clearly brought out, yet with delicacy. The largo in F by Bach in the Saint-Saëns arrangement followed. Then came the mighty Appassionata Sonata of Beethoven. To this Miss Zug gave a sincere and thoughtful interpretation. The characteristic Beethoven contrasts were well presented and the emotional depths were sounded, ranging from the stormy parts to that brooding depth of thought and feeling.

The second group was all Chopin, beginning with the Scherzo in B minor, succeeded by five etudes, op. 10, No. 6; op. 25, No. 12; op. 25, No. 6 (thirds); op. 25, No. 8 (sixths); op. 25, No. 10 (octaves). These revealed Miss Zug's colossal technic, of which the only criticism might be that she sometimes sacrificed clearness to speed, as is often the case with artists whose technic is seemingly all-encompassing. The audience evinced great enthusiasm, and an encore was given, one of the Chopin waltzes.

One of the loveliest numbers of the program was the Albeniz Serenade Espagnole, which was given with true Spanish feeling and understanding. The Rhene-Baton Spinning Song and Liszt's Hungarian Rhapsody, No. 10, completed the program, to be followed by three encores—Flight of the Bumble Bee by Rimsky-Korsakoff. Malaguena by Lecuona, and the familiar Traumerei.

Miss Zug has a hand of amazing strength, which seems to make light of the most terrific technical difficulties, but she also has poetic feeling, and can tame the technical prowess to delicacy and beauty of tone, when necessary.

M. M. C.

### *Elijah Feature of Denver Music Week*

DENVER, COLO.—The Denver Music Week Association held its annual festival of music from April 29 to May 10 with concerts and choral and instrumental contests at the city auditorium which were largely attended. The highlight of the festival was a performance of Mendelssohn's oratorio The Elijah with a large festival chorus (especially organized for the occasion), the Denver Symphony Orchestra and noted soloists, all under the direction of John C. Kendel. He held his forces well in hand. Richard Bonelli, Metropolitan opera baritone, was the featured interpreter of the title part, giving a highly satisfactory interpretation from the vocal standpoint and stressing with splendid effect its many dramatic possibilities. The other soloists were Marjorie Maxwell and Josephine Neri, sopranos; Edna Swanson VerHaar, contralto; Arthur Kraft and Joseph Clifford, tenors. All of these artists contributed materially to the success of the performance.

The Denver Civic Symphony Orchestra concluded its fourteenth season with a concert which was marked by the assistance of Homer Simmons, pianist, who delighted the enthusiastic audience with a musicianly interpretation of Beethoven's concerto in E flat major, finely accompanied by the orchestra under the capable direction of Horace E. Tureman. The concert was opened with Wagner's Tannhäuser Overture and rounded out with a finely conceived interpretation of Cesar Franck's symphony.

G. S.

### *North Carolina High School Music Contest*

GREENSBORO, N. C.—The seventeenth annual North Carolina High School Music Contest was held here at the Woman's College of the University of North Carolina late in April. The adjudicators included Dr. John Finley Williamson for the choral work; Ray Dvorak for the bands and orchestras; and Guy Maier for the pianists. Dr. Williamson also directed the Festival Chorus of 520 voices, an ensemble made up of representatives from the schools of Durham, Greensboro, Greenville, Hugh Morson—Raleigh, Kinston, Lenoir, Louisburg, Needham Broughton—Raleigh, Roanoke Rapids, Wakelon and Wilmington. The contests were attended by 3,700 students, and together with those taking part in the district elimination contests, a total of 6,000 students participated.


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# Toronto Opera Guild Makes Bow in Performances of Popular Works

## Guest Artists Appear with Canadian Lyric Forces—Brahms Quartet Heard—Conservatory Closing Concert—Toronto Trio in Worthy List

TORONTO, CAN.—The long awaited premiere of the Opera Guild of Toronto took place on May 12, at the Royal Alexandra Theatre, presenting Cavalleria Rusticana and Pagliacci. In the first, Doris Godson Gilmour sang Santuzza with a fervor of feeling and warmth of tone that made her portrayal a movingly convincing one. Lawrence Power was Turiddu, presenting a finished performance. Alfio was entrusted to Irvine Levine's melodious baritone, with Gwendolen Hale as a Lola of promise and Evaleen Kilby more than satisfactory as Mama Lucia. In the other opera, Alice Strong's limpid soprano and attractiveness of person made her a Nedda of much charm, while Kenneth Sakos' colorful tenor and sensitive temperament equipped him as a Canio of strong appeal and powerful dramatic value. Robert Hately's rich baritone provided a Tonio of unusual force, while his Prologue was superbly eloquent. Leslie Mardall made the most of the small part of Beppe and Albert Kennedy as Silvio sang with tasteful melodiousness.

### TOSCA AND DOUBLE BILL SUNG

On May 14, under the same auspices, Tosca was given with Doris Godson Gilmour superb in the title role. Vocally, dramatically, physically, she is born for the part and gave a performance of it worthy to rank with many celebrated artists who have seemed to make it particularly their own. The experienced effectiveness of Lawrence Power's beautiful Cavardossi did not in the least dwarf her vivid re-creation of the Roman singer, nor the exceedingly subtle, suavely acted and sonorously sung Scarpia of Poul Bai. William Shelden's characterization of the Sacristan was a distinctly etched portrait of much whimsicality, and Frank Starr was a fine Spoletta. Other excellent participants were A. Campbell Munro, John Burt, Robert Kowin and Gwendolen Hale.

On May 16, the double bill was repeated, and in the evening Tosca was given a second hearing. In each case the already fine achievements of the first presentations were bettered to a marked degree, while less liberty was also taken with certain traditions. Reginald Stewart proved himself a brilliant conductor not only of the large orchestra, but of the musical performance as a whole; it would seem as though there is nothing in the field of music that he cannot do with signal success. Angelo Canarutto was the resourceful and tireless stage director, the result of whose efforts must have given him much artistic satisfaction. The quality of the large chorus was outstanding also, this chiefly thanks to D'Alton McLaughlin, who had spent much time in preparing these singers. In fact ample and thorough preparation of every sort had been provided, which accounts for the smoothness of the performances, their handsome equipment and also their financial and social stability. The guild's association with the Metropolitan Opera Guild of New York gives the whole enterprise a final guarantee of dependability. The packed houses which attended every performance showed a keen eagerness and appreciation that augurs certain success for the guild's offerings next season.

### CONSERVATORY CLOSING CONCERT

The Toronto Conservatory of Music gave its closing concert at Massey Hall on May 12, when a long and splendidly varied program testified to the success of many studios in that institution. Among those appearing were: Frank Murch as conductor (Reginald Stewart); Leslie McKinnie and Laura Freebairn, violinists (Alexander Chuhaldin and Donald Heins respectively); Harvard Reddick, Samuel Stolnitz and Elizabeth Holmes, singers (Dorothy Allan Park, David Dick Slater and Nina Gale); and Frank Jones, Margaret Oliver, Cynthia Docksteader and Rosa Astro, pianists (B. Hayunga Carman, Winifred MacMillan Mazzoleni, Ernest Seitz and Reginald Stewart).

### TOWN TONICS PROGRAM

The Town Tonics gave a hilariously successful evening at Hart House on May 7, when these three delightful satirists, Jane Mallett, Frederic Manning and Frances Adaskin, presented a program of singing, dancing, pianistic and dramatic skits largely made up of request numbers from previous events. Mr. Manning's whimsical songs and burlesque interpretative dance; Mrs. Mallett's impressive solo numbers; and Mrs. Adaskin's absurd Prima Donna and Pianiste of the Nineties were done with sure, clever strokes, irresistibly funny in their effect. When combined as in The Dreary Drama (their own creation), The Colonel's Lady and the Masque of the Red Death, they reached heights that made them inimitable in their unique and original field.

### BRAHMS QUARTET

The Brahms Quartet (Enid Gray, soprano; Jean McLachlin, contralto; Allan Wilson, tenor; George Lambert, baritone) under the direction of Harvey Robb, made their debut on May 9, at the Heliconian Club, in an evening of rare music which included the Brahms Gypsy Songs and the Beethoven arrangements of Scottish and Irish songs. For some of this they had the valuable assistance of the violinist, Adolf Koldofsky, and of Boris Hambourg, the cellist, who were modest enough merely to play obbligati. The individual quality of these singers is so fine, and their concerted efforts so artistic and musicianly a blending, while their excursions take them into fields rich yet rarely trespassed upon, that they fill authoritatively a much-felt want. Their director further enhanced the concert with his succinct comments as well as by his illuminating accompaniments. Their audience of connoisseurs gave them a rousing welcome.

### PUPILS' RECITAL

Boris Berlin, that active piano teacher, gave at Conservatory Recital Hall, on May 13, a pupils' recital in which a long list of performers figured with high credit to themselves and their instructor. He again presented pupils, the gifted Gloria and Laurie Morgan, and the amazing brothers, Alfred and Victor Johnson, in a special recital at Conservatory Concert Hall on May 15, when the aplomb of these youthful musicians carried them triumphantly through a taxing number of selections. While all of Mr. Berlin's pupils retain their individuality, they do share one common attribute: a soundness, not only of execution but of musical insight, which they derive unmistakably from their learned teacher.

### TORONTO TRIO APPEARS

When the Toronto Trio (Murray Adaskin, violin; Philip Spivak, cello; Louis Crerar, piano) gave their debut recital last autumn they so distinctly impressed their hearers that there have been requests for another concert this same season. In response to this, these talented young artists accordingly presented another program on May 19, at Malloney's Art Gallery, under distinguished patronage. Their offerings this time were more varied in character, beginning with the Beethoven Archduke Trio in B flat (op. 97), the monumental dimensions of which were well projected, with restrained authority. They continued with Phantasie in C minor (Frank Bridge), showing themselves as much at home in the modern mood as in the classical, and concluded with the romantic sweetness of Mendelssohn's trio in D minor (op. 49). Their ensemble has by now achieved cohesion, while individually they are technicians of a high order. And the fidelity of their interpretations might serve as a model to much older scholars.

B. P.

# Providence Chorus Marks Birthday

## Forty-first Year of Verdandi Singers Celebrated with Concert—Orchestral, Chamber Music and Recital Offerings Presented

PROVIDENCE, R. I.—The forty-first anniversary concert was given by the Verdandi Male Chorus (Oscar Ekeberg, director) in the Plantations Auditorium. As usual with this singing society, the work was of excellent quality. Clear diction, variety of shadings, and observance of melodic curves were everywhere evident. Particularly fine was the singing of (Alfred Berg's) The Sea; (Gjerstrom's) The Diamond on the March Snow, and (Kerling's) Saga on the Viking Mound. The chorus was assisted by Dorothea Hermanson Derwick, soprano, who reached heights of dramatic fervor, in a thoroughly artistic manner, creating a favorable impression. Edith Gyllenberg-Waxberg, at the piano furnished delightful accompaniments.

The WPA Providence Orchestra (Edouard Caffier, conductor), Ippocrates Pappoutsakis, guest conductor, was heard in concert in Memorial Hall. The program was attractive, consisting of Beethoven's second symphony, Bizet's adagietto, Goldmark's overture to Sakuntala; a new piano concerto, which was given its first performance by Edward T. Walter; and a group of songs for baritone sung by John S. Maher.

A chamber concert was given by the Clavier Ensemble, assisted by Gertrude Prokosch Kurath and the faculty and students of the Federal Hill House School of Music in Plantations Auditorium. The program was comprehensive, and over long, as such programs are apt to be, but it showed the work of the school which was performed with technical proficiency.

The Chaminade Club presented Harry Hughes, baritone, as soloist on President's Day, in honor of Sarah Henley Ide. Mr. Hughes sang with smooth legato tone, clear diction and artistic phrasing, Madamina (Mozart) and Die Mainacht (Brahms) which were particularly enjoyed. George Faulkner played beautiful accompaniments.

Maria Scalzi and Ethel Richardson, artist pupils of Avis Bliven Charbonnel gave a two-piano recital at the Institute of Music. The program included adagio from the Organ Toccata in C major (Bach-Kelberine): Duettino Concertante, after the style of Mozart (Busoni); variation on an original theme (Schutt); scherzo (from Midsummer Nights Dream) (Mendelssohn-Lemoine); The Ancient Cabin (Mrs. H. H. A. Beach); Dance at Midnight (Suesse); Artist's Life (Strauss-Chasins).

Viola Cushing Corbett, soprano, and Agnes Coutanche Burke, contralto, gave a recital in Churchill House. The program contained masterpieces of song and was performed with supreme artistry. Mrs. Corbett gave an aria from Madam Butterfly which was raptly applauded, while Mrs. Burke's deeper voice was heard to advantage in My Native Land (Gretchaninoff) and The Time of Lilacs (Ernest Chausson). Christine Gledhill fulfilled the task of accompanist with skill.

The R. I. Chapter of the American Guild of Organists held its first annual convention, with recitals by Young Organists, by Francis Snow of Boston, Mass.; and a particularly masterly program given by Hugh McAmis of Great Neck, L. I. There was a lecture by Dr. Carl McKinley on The Organist as Musician and a Guild Service at which the Rt. Rev. Granville Bennett was the preacher.

The R. I. Federation of Music Clubs at a Convention held in Newport, R. I., elected Ruth Tripp as president for a two-year period.

B. N. D.

### *Elizabeth Philharmonic Society Announces Soloists*

The Elizabeth Philharmonic Society of Elizabeth, N. J. (August May, conductor), has announced its plans for the 1936-37 season, the fifth year of the organization. Soloists include Ezio Pinza, bass of the Metropolitan Opera; Josef Lhevinne, pianist; Ginette Neveu, violinist; and special features, the London Madrigal Singers; the first appearance of the Elizabeth Philharmonic Sinfonietta, a group of thirty selected players from the Elizabeth Philharmonic Orchestra, under the direction of Mr. May; and a children's concert.

*(Photo by V. Rossbach)*
*AUGUST MAY*

This orchestra, which made its New York debut at Town Hall on November 3, 1935, with Pauline Ruvinska, pianist, as assisting artist, was established at the instigation of Mr. May early in the year 1932. Aided by Otto Altenburg, who offered the Altenburg Piano House for rehearsals and supplied the music and other incidentals, the group was first presented to the city of Elizabeth on May 7, 1932. An executive committee was organized by Henry Kreh, Jr., to assist the orchestra in soliciting public support, and concerts were given in the Elks Auditorium, the second with the assistance of Max Rosen, violinist. Subsequent development has been consistent, and some of the soloists with the Elizabeth Philharmonic Society have been Mischa Elman, Egon Petri, Clarence Adler, Emanuel Feuermann, Efrem Zimbalist, Mildred Dilling, Frances Blaisdell, and Mr. May as pianist with Philip James as guest conductor. Last season the membership was over-subscribed, and the same condition is anticipated this year. Students are accommodated at special ticket rates.

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# Tito Schipa Returning to America Tells About Operetta He Has Composed

## Eminent Operatic Tenor Here Following Appearances in Many Italian Cities—Recently Made Entry Into Ranks of Conductors With Comic Stage Work—Will Visit Hollywood and Mexico

Tito Schipa has returned to America following a season in Italy, during which he sang twenty performances at La Scala in Milan and made twenty more appearances in the opera houses of Rome, Genoa, Turin and Naples. He was received by members of the royal family and had an audience with Mussolini.

"We talked about singing and cultivation of the voice," Mr. Schipa told a representative of the Musical Courier. "The Italian Premier is much interested in music."

Mr. Schipa spent a few days in New York before leaving for Hollywood, where he rejoined his wife and daughters. During June the tenor is to sing seven concerts in Mexico City.

Mr. Schipa brought back from Europe the score of his operetta, Princess Liana, which he plans to produce in New York some time during the coming season, probably as a benefit for some worthy cause.

"I conducted three performances of Princess Liana last winter," he said, "two in Milan and one in Turin. Leading artists of La Scala participated, and the ballet and orchestra of the opera house also volunteered their services. The proceeds of the performances went to the charity fund of the Press Club. The sum realized would come to about $15,000 in American money. By the way, my own role in the performance was a triple one—composer and conductor, and besides I sang the tango in the second act while the first dancers of the La Scala Ballet executed the steps."

Asked to tell something of the libretto of his work, Mr. Schipa outlined the lively plot.

### A Comic Libretto

"It is a comedy, of course, and replete with the cross-purposes and misunderstandings that must prevail among the characters of a story of this nature. Princess Liana, the chief character, has lost her fortune and must sell her chateau and all her remaining property. In the first act we see the auction of her possessions. The chateau is bought by a wealthy banker, whose son is in love with the Princess and wishes to marry her. However, she will not listen to him, fearing that his words are dictated by social ambition.

"The Princess also receives another offer—not of marriage this time. The manager of a circus, knowing that Liana is a wonderful horsewoman, wants to add her to his troupe as a trick rider, realizing the value of her name as publicity. He approaches her through her aunt by marriage, a lady of a certain age who in her youth had been a professional dancer. The aunt and the Princess haughtily turn from this proposition. The aunt has a little money, and they determine to go to Monte Carlo.

"The second act takes place in Monte Carlo, where the aunt has had luck at the gaming table. The affairs of the two ladies take an upward turn until the aunt entrusts her winnings to a Russian adventurer, who disappears, leaving the Princess and her duenna again in dire financial straits. The banker's son is still trying to persuade Liana that he loves her and not her title, and he might have succeeded if it had not been for the machinations of the inevitable Other Woman, who gives out a false interview to the press, in which she makes it appear that the young man is only out for an aristocratic alliance.

"It is in this second act that the banker father gives a great fête at Monte Carlo, and the opportunity comes for a stage spectacle and dancing. At the close of the act, the penniless Princess, believing her lover false, has decided to join the circus for a livelihood. The aunt also is given a position as a dancer, and has great hopes of renewing her former glories.

### A Happy Ending

"The third act is back of the scenes at the circus. The sounds of the galloping horses, the commands of the ringmaster and the crack of his whip are heard offstage, also the applauding of the crowd. It is the day of the debuts of the Princess and her aunt. The aunt goes on first, full of confidence. Alas, she gets nothing but whistles and catcalls from the crowd. Liana mounts her horse and goes out to win a triumph. To complete the happy ending the Other Woman comes to the Princess and confesses her own duplicity, and declares that the banker's son is innocent of giving out the fatal press interview. On learning this, the Princess is at last convinced of her suitor's sincerity, and decides to accept his heart and hand, and, incidentally, the return of her chateau. The Other Woman espouses banker *pere*, and the curtain descends on general bliss.

"The music to these sprightly lines is appropriately light-hearted and melodic. Of course I enjoyed conducting it in Italy, and I was much gratified at its reception by the public."

M. L. S.

### *Beaux Art Singers Give Boston Recital*

Boston.—A recital was recently given here in Jordan Hall by the Beaux Arts Singers, a group consisting of Gertrude Ehrhart, soprano; Harriette Price, contralto; Wesley Copplestone, tenor; Hudson Carmody, bass; and Herbert Wilkins at the piano. The first group brought solo and ensemble items from Handel's L'Allegro. Mr. Carmody sang an aria from Verdi's Don Carlos; Mrs. Price was heard in the Monologue et l'Air from Gluck's Iphigenie en Tauride. A Brahms cycle and songs in English by Pitfield, Bonavia, Williams, Ireland and Holst made up the list. This was a fine concert, from the points of performance, musicianship and program material, and the audience gave every manifestation of enjoyment. The event was under the concert direction of Demeter Zachareff; the musical direction of Stephen Townsend.

P. M.

### *Albany Philharmonic Orchestra in Spring Concert*

Albany, N. Y.—A special spring concert was given by the Albany Philharmonic Orchestra at the Albany Senior High School on May 19. William Penny Hacker took the double role of conductor and piano soloist in the Mozart concerto in C (K. No. 467). Other numbers were the Rosamunde overture of Schubert, two Wagner excerpts, the prelude to Act I of Lohengrin and the funeral music from Götterdämmerung, the intermezzo from Goyescas by Granados and Rimsky-Korsakoff's Caprice on Spanish Themes.

Mr. Hacker's gifts as pianist were brilliantly set forth in the Mozart work, and at the same time he kept the orchestra under good control. Still another facet of his musicianship was displayed in the *cadenzas*, which were his own, and which were admirably suited to the established portions of the score.

The orchestra showed itself a malleable, well coordinated body. The playing of the various sections has a smoothness that is eloquent of frequent and intelligent rehearsing; the ensemble tone is balanced and secure. The difficulties of the Wagnerian idiom were met with aplomb, especial credit going to the brass and percussion. The rhythmic complexities of the Spanish music were given smooth projection, and the beautiful instrumentation of the scores had exposition of appropriate emphasis. The concert was repeated in Rutland, Vt., the following evening.

L. P.

# Buenos Aires

(*Continued from page 5*)

In April we enjoyed several recitals by the Boy Singers from Vienna. They delighted their hearers with beautiful singing of religious and secular music.

The Argentine works, La Sangre de las Guitarras (Constantino Gaito) and La Novia del Hereje (Pascual de Rogatis) won particular favor.

Our approaching opera season promises to be highly interesting due to the brilliant variety of the repertoire selected and the large number of new singers engaged in Europe by the general director, Athos Palma. The works will be sung in Spanish, French, German, Italian and Russian (according to their original versions) with Ettore Panizza, Fritz Busch and Emil Cooper as conductors. Novelties include the local premiere of Giulio Cesare by Malipiero, La Ciudad Roja by the Argentine composer Raul H. Espoile, and the first hearing here of Castor et Pollux by Rameau. Also in prospect is Samson et Dalila.

June and July bring Kitezh and Czar Saltan by Rimsky-Korsakoff, Traviata, Tosca, Boris Godounoff, an Argentine premiere by Espoile, Contes d'Hoffmann, Werther, Castor et Pollux, Nozze di Figaro, and probably Alceste and Rigoletto.

August and September include the German series, Lohengrin, Rosenkavalier, Parsifal, Fliegende Holländer, Die Fledermaus (J. Strauss) and performances of the Missa solemnis (Beethoven) under the baton of Fritz Busch, who will also conduct the nine symphonies by Beethoven. October closes the musical year with the commemoration of the Pergolesi second centenary through performances of La Serva Padrona and Il maestro di musica and the restoration of Il Matrimonio Segreto by Cimarosa.

The vocal roster includes Lucienne Anduran, Emma Brizzio, Amelia Conte, Editha Fleischer, Vina Bovy Fischer, Germaine Hoerner, Nina Karandakova, Marjorie Lawrence, Tiana Lemnitz, Anna Lipina, Isabel Marengo, Adelina Morelli, Irra Petina, Olga Slobodskaya, Ninon Vallin, Alida Vane; and Ferdinando Autori, Vittorio Bacciatto, Rogelio Baldrich, Joel Berglund, Armando Borgioli, Otello Ceroni, Maurice Destal, Hans Fleischer, Gonzalea Aliseda, George Jaureniell, Alexander Kipnis, Fritz Krenn, Bruno Landi, Nicolas Lawretzki, René Maison, Pedro Mirassou, Ipolitas Nadgrokis, Alessio de Paolis, Kipras Petraakkas, Felipe Romito, Camil Rouquetti, Martial Singher, Eugen Sdanowsky, Georges Thill, Luis Santoro, Robert Tullman, Marcelo Urizar and Marcel Wittrisch.

Scenery continues as in past seasons under the accomplished direction of Hector Basaldua. The *régiseurs* appointed are Karl Ebert, Marcelo Govoni and Carlo Piccinatto.

The season opens on May 25 with a gala performance of Samson et Dalila.

Also the Colon management announces several concerts by Joseph Szigeti, Josef Hofmann, Alexander Brailowsky, the Kolisch Quartet, and dance recitals by Harold Kreutzberg.

*BRUCE KING,*

*tenor, vocal teacher and opera coach, has returned to America from seven years in Europe. Mr. King is in New York, where he will hold a summer opera school, including classes in Italian and French diction and sight singing. Scholarships are offered, and the school has a booking agency for radio, opera and moving picture engagements. Assen Tarpoff, a tenor of the Bruce King Opera School, recently sang Canio in Pagliacci at the County Center, White Plains, N. Y.*

*Photo by Phyfe, N. Y.*

ALICE TULLY

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# Twenty-ninth Bach Festival Draws Large Audiences to Bethlehem, Pa.

(*Continued from page 5*)

Friday's program had more than the usual novelty, as some of the works heard were new ones to the choir's repertoire. In the afternoon were heard two cantatas (Ye Shall Be Weeping, for alto and tenor soloists, violin and trumpet obbligati, chorus and orchestra, and For the Righteous, for soprano and bass soloists, flute and oboe obbligati, double choir and orchestra), and a chorale group with arrangements by Bach of the following works: From Ill Do Thou Defend me (Hassler), This Proud Heart (Heinrich Albert), O Lord, Who Dares to Smite Thee (Heinrich Isaak), The Crafty World (Seth Calvisius), and Jesus, Who Didst Ever Guide Me (Bach). The chorale excerpts were familiar ones from larger scores of Bach and the audience joined in several of these latter works, one of the Bethlehem customs of much popularity with audiences, and all of the compositions were sung in English translations.

The evening offerings were the chorale fantasia, Jesus, My Beloved Savior, for tenor and bass soloists, flute and oboe obbligati, chorus and orchestra; the solo cantata, Come, Let Us Go Up to Jerusalem, for soprano, alto, tenor and bass, with oboe obbligato and orchestra; and the Magnificat, which utilized the five soloists, five-part choir and instruments. The latter work was last heard at Bethlehem in 1928.

### Magnificat Impresses

The Magnificat, which although relatively brief is in the greater choral style of Bach, was the crown of the first day's sessions. Particularly notable was the choral singing in the opening chorus and the Gloria. In this work Mr. Carey omitted one of the chorales and added another, From All Who on the Earth Do Dwell, after the chorus in the cantata For the Righteous. The latter effect was of marked solemnity and made a good concluding movement. Of the cantatas heard on the first day, particular musical worth was found in the performance of Jesus, My Beloved Savior, and high interest in the dramatic Come, Let Us Go Up to Jerusalem, which paints the events of the crucifixion with much power and pathos. Particularly notable in the latter work is the poignant soprano aria, I Follow Thee My Love to Show, sung with interjections in tenderly sorrowful vein by the women's chorus. The baritone air, 'Tis Finished, feelingly sung by Mr. Falkner, also paints a superb mood picture worthy of the elevated pages of the St. Matthew Passion.

Miss Bampton was effective in her solo, Than Thee No Greater Healer Can I Find, in the cantata Ye Shall Be Weeping, sung with lovely tonal fullness and consummate style. The three women soloists made a marked impression in the trio of the Magnificat. Miss Bond, a member of the choir, had a solo part also in Come, Let Us Go Up to Jerusalem, which she sang creditably. Miss Lerch and Mr. Falkner, the latter a newcomer to Bethlehem festivals, excelled in the musicianship and tonal appeal which they brought to their taxing solo assignments, and Mr. Gridley was in particularly happy vein in his arias. Dr. Carey's conducting has gained in dynamic power and in his ability to build up masses of choral tone, as was shown in the chorus, Omnes Generationes.

### Mass Sung on Final Day

A huge gathering was present on Saturday, with many hundreds unable to secure places listening from vantage points on the campus outside the chapel. Much has been written about the fervent spirit in which the Mass is performed at Bethlehem, and on this occasion there was the usual deep feeling of an act of worship in the presentation. From a purely musical point of view the performance was on a loftier plane than that of the opening day. The choral proclamation of the Kyrie had many superb moments, both in sonority and contrast of contrapuntal passages. The Gratias Agimus also contained solemn and lovely singing. In the second session the high tradition of the Bach Choir was fittingly fulfilled in the beauty with which the Et Incarnatus was evoked, the thrilling dynamic contrasts between the slowly managed *decrescendo* of the Crucifixus and the brilliant paean of the following Et Resurrexit. Perhaps worthiest of all was the final chorus, Dona Nobis Pacem, which set a high seal of achievement on the festival.

### Effective Solo Contributions

The solo singing on the final day had many excelling moments. It is perhaps unnecessary to single out Miss Bampton's exquisite projections of the Qui Sedes and Agnus Dei, as they are familiar to many who have heard her in this work at Bethlehem and elsewhere. Mr. Gridley's Benedictus was managed with poignancy of expression and tonal amplitude. Mr. Falkner, who in technical skill and lyrical quality of tone was superior to some baritones heard here previously, was also markedly successful with his taxing airs, Quoniam and Et in Spiritum Sanctum. Miss Lerch fitted well into her several concerted numbers, sung with pure tone. The instrumental playing, boasting the work of some of the Philadelphia Orchestra first chair men, was often of superb quality, especially in the oboe, bassoon and trumpet obbligati. Mr. Shields at the organ and Mrs. Myers at the piano provided effective support.

### Degrees Presented

On Saturday morning a special ceremony at Moravian Seminary and College awarded honorary degrees to Bruce Carey, the festival director, and to Mrs. August Belmont, of New York, member of the board of directors of the Metropolitan Opera and founder of the Opera Guild of this institution. The former received a Doctor of Music, and the latter a Doctor of Letters degree. Mrs. Belmont made an address on Our Future. The ceremony was preceded by a historical pageant on the grounds of the school, which portrayed events in the past history of the Moravian settlement. Music was provided for this event by a male chorus directed by T. Edgar Shields, a string quartet and the Bethlehem Trombone Choir.

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*AUSTIN CONRADI*

### *Conradi to Conduct Master Classes at Chautauqua*

Austin Conradi, who last summer was acting director of the piano department at Chautauqua Institute, Chautauqua, N. Y., during the absence of Ernest Hutcheson, returns this summer to conduct the piano master classes during the last four weeks of the season there. Mr. Hutcheson takes the first fortnight, July 6 to July 18. Mr. Conradi is also to teach privately during the entire six weeks' session. The term of the Chautauqua Summer School is from July 6 to August 14.

The Juilliard School of Music is awarding a scholarship for study with Mr. Conradi. The scholarship examination, which is competitive, is to be held on July 4. It includes private instruction, master classes, piano practice and gate fee.

Mr. Conradi is to appear as soloist with the Chautauqua Symphony Orchestra under Georges Barrere.

### *Trenton's Music Week Marked by School Festival*

Trenton, N. J.—Trenton's observance of Music Week, from May 3 to 10, was the most successful event of its kind held here in recent years. It opened with a sacred concert on the plaza of the Memorial Building, given by the combined junior, intermediate and senior choirs of twenty-five churches, numbering 700 voices. The Herald Trumpeters and the WPA Band assisted. The following night Winkler's Band, Martin Mayer conducting; the Trenton Conservatory of Music, and the Aurora Singing Society gave a gala concert in the Memorial Building. Students of the conservatory presented a series of aesthetic dances.

Four thousand children of the elementary schools of Trenton took part in a festival May 5, in Stacy Park. There was a chorus of 3,500 voices and a band and orchestra of 500 players. J. Russell Parker of the High School music faculty conducted.

The WPA Band, directed by Gustav Hagedorn gave a concert on the Memorial Building Plaza the next night, their soloist being Albert Watson, tenor. Under the direction of Lillian Pette, a three-piano ensemble was heard on May 7 in the Memorial Building. Assisting them were the WPA Band and the Clef Club, a choral group of which J. Harry Reid is conductor.

International Night was observed Friday when various nationality groups staged a concert including singing and folk dancing in the Y.M.C.A. The week came to a close with a Sunday afternoon concert by the choir of the New Jersey State Teachers College, in the New Jersey State Museum. Mabel E. Bray, director of the college music department, was in charge.

Music Week was planned by a large committee of Trenton musicians and laymen, of which George I. Tilton, organist and choir master of the Third Presbyterian Church is permanent chairman. E. L. J.

### *Still Symphony to Be Led by Harty in English Broadcast*

William Grant Still's Afro-American Symphony is to be played under the baton of Sir Hamilton Harty in England over the BBC network on June 17. This work was given its premiere in February of this year by the New York Philharmonic Orchestra, with Hans Lange conducting. It was heatrd in Los Angeles recently, presented by Leopold Stokowski and the Philadelphia Orchestra.

# New Orleans Civic Orchestra Bows

### First Public Concert of Ensemble Under Arthur Zack Includes Dramatic and Dance Features—Campaign Begun for Series Next Season

New Orleans, La.—Throngs jammed the Municipal Auditorium, and when every seat and the limited standing room were filled, scores were turned away from the first public concert of the New Orleans Civic Symphony Orchestra. This organization, under the courageous leadership of Arthur Zack, former director of the Cincinnati Civic Orchestra, had its inception several months ago, but did not begin assembling until the end of March, and rehearsals were commenced later in April. The enthusiastic outpour of interested listeners, who gave generously of their applause, supplied a reward for the intensive labor of a few weeks' time.

The performance, while not artistically mature, could be regarded as a forerunner of greater achievement in the proposed series of six concerts next season, sponsorship of which was urged by Judge Michel Provosty, chairman of the auditorium committee. He encouraged the signing of endorsement cards and the voluntary contribution of funds to support the orchestra, whose efforts so far have been supplied gratuitously, with incidental expenses provided for by a group of prominent citizens.

The initial program of the New Orleans Civic Symphony tended toward popular appeal, introducing the novelty of interpretation by song, dance, and recitation with symphonic accompaniment. This venture was employed in the several parts of the Grieg Peer Gynt Suite, in which James Katherine Rule, lyric soprano, appeared in Solveig's Song, Frances Bush interpreted Anitra's Dance, and Bernard Szold dramatically represented Ase's Death. Volkmann's Serenade introduced Otto Finck, solo cellist, Wagner's Dreams presented Stelly Crassus, concertmaster, in solo; and the rest of the program comprised Gluck's overture to Iphigenia in Aulis, Schubert's symphony (No. 8) in B minor, Verdi's prelude to the first act of La Traviata, and closed with the stirring Marche Hongroise from the Damnation of Faust by Berlioz.

O. M. L.

### *Edwin Hughes to Hold Fourth Master Class in South Carolina*

Edwin Hughes will conduct his fourth annual Summer Master Class for pianists and teachers at the South Carolina State College (Winthrop College), from June 8 to July 4, a four-week session. Since the summer of 1933, when Mr. Hughes was first engaged for these classes, it is stated that they have grown steadily each season with last year's class including students from practically all the southern states. At the conclusion of the session Mr. Hughes returns for the opening of his twentieth annual summer master class in New York City.

### *Flagstad to Make English Recital Debut*

Kirsten Flagstad's first London recital takes place at Queen's Hall, June 9. In connection with this event Edwin McArthur, her accompanist, sailed for England on the SS. Normandie on May 26.

### *Elizabeth Gutman Visits Mexico*

Elizabeth Gutman left New York this week to spend the summer in Mexico. One objective of the trip is to prepare a program of Mexican folk songs for her appearances in recital next season. Before leaving New York Miss Gutman gave a program of Russian and Southern songs for the English Speaking Union.

HELEN McGRAW

PIANIST

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## Metropolitan Opera

(*Continued from page 5*)

duction of Orfeo was a pantomime presentation of the illustrious Gluck opera.

It is not necessary to discuss the decor of the production, for it was entirely inappropriate. In particular the set for the Elysian Fields resembled washing day in a coalmine district; and the set for Entrance to Hades made this observer feel that he was watching a baseball game through the wire-netting behind the home plate. The first scene, At the Tomb of Eurydice, was done with ladders, and Amor, the God of Love, ascended to his comfortable abode in the last act on wires like Little Eva in Uncle Tom's Cabin.

ADMIRABLE MUSICAL READING

Musically, the production of Orfeo was admirable in every sense. It was impeccably conducted by Richard Hageman, who allowed the orchestra, chorus and soloists to be heard with majesty and profundity. The orchestra played superbly and the chorus sang impressively. Anna Kaskas (Orpheus) has a warm rich voice that miraculously suited the music she had to sing. She phrased it exquisitely. In like manner Jeanne Pengelly (Eurydice) and Maxine Stellman (Amor) sang with vocal perfection and moving interpretative skill.

Cavalleria Rusticana followed Orfeo with Rosa Tentoni, American soprano, making her debut appearance at the Metropolitan in the role of Santuzza. This fine production of the Mascagni melodrama was also conducted impressively by Richard Hageman, who was returning to the Metropolitan after an absence of several years.

Miss Tentoni's initial characterization had dramatic intensity, displayed by excellent acting and sung with fidelity to pitch, good volume and musicianship. She is a distinct asset to the Metropolitan roster. Her voice is fresh in quality and her top tones are clear and unstrained.

Armand Tokatyan did a fine piece of work, both vocally and histrionically, as Turiddu. Helen Olheim was a charming Lola, never over-acting the part of the flirtatious wife and singing with purity of enunciation and tonal effulgence. Joseph Royer was also splendid as Alfio and Jarna Paull was a capable Lucia.

THE BARTERED BRIDE, MAY 18

The scintillant and effervescent second performance in English at the Metropolitan Opera of Smetana's The Bartered Bride drew an audience that completely filled the huge auditorium. In this, probably the finest New York operatic production in the vernacular, the incomparable cast which sang and joyfully acted their roles at the initial performance again appeared in the same parts. The utterly charming impersonation of Marie by Muriel Dickson; the amazing comedy skill of George Rasely and Louis D'Angelo as Wenzel and Kezal; the romantic and vocally brilliant interpretation of Mario Chamlee as Hans; and the finesse and perfect delineation, both tonally and histrionically, of Lucielle Browning, Anna Kaskas, Natalie Bodanskaya, Wilfred Engelman, John Gurney, Norman Cordon and Ludwig Burgstaller aroused the intense enthusiasm of the audience. Applause, laughter and murmurs of deep approbation swept the house all through the evening. Wilfred Pelletier directed the orchestra in a vivid reading of the tuneful score, so stimulating that his hearers were completely entranced.

Too much appreciation cannot be bestowed upon this production so cleverly staged by Desire Defrere, so well sung by the chorus trained by Fausto Cleva, and so splendidly danced by the American Ballet which George Balanchine fosters. The Bartered Bride as presented by the Metropolitan Opera is one of the hit shows of the year and should be missed by no theatrical and musical enthusiast.

LUCIA DI LAMMERMOOR AND THE BAT, MAY 20

On Wednesday night the woes of Donizetti's Lucia were blended in a double bill with a ballet fantasy, based on tunes from Johann Strauss' Die Fledermaus. The opera cast brought no debuts this time, but most of the singers were appearing in these roles for the first time at the Metropolitan. Emily Hardy took the title part, singing the famous coloratura passages with poise and artistic discernment. This was Miss Hardy's third assignment at the Metropolitan, and she shows consistent gain in vocal and dramatic assurance. The Mad Scene brought her long and ardent applause. The evening's Edgardo was Joseph Bentonelli. He was in good voice, and acted with skill and restraint, never overdoing the melodramatics of the character. The villain of the piece was sung by Carlo Morel, who makes a strong and convincing Enrico Ashton. Scoring for some of the performance's finest singing were Nicholas Massue as Arturo and Norman Cordon as Raimondo. Charlotte Symons was excellent as Alisa. Lodovico Oliviero appeared in the brief part of Normanno. Gennaro Papi wielded the baton.

The American Ballet, whose merits were pleasingly set forth in The Bat, is marking steady improvement in smoothness of execution and choreographic design. They offered a colorful, beautifully performed finale to the evening. The costumes were happily conceived, and the svelte and youthful members of the personnel acquitted themselves with distinction. A large audience was in attendance and applause was warm and frequent.

THE BARTERED BRIDE, MAY 23 (MATINEE)

Another performance of Smetana's lively opera, The Bartered Bride, with the same cast and conductor as in earlier presentations this season, was given on Saturday afternoon, again before a capacity audience. This mounting of the Smetana score with an English libretto—and an extraordinarily fine one—is the outstanding achievement of the Metropolitan's popular season, and fully deserves the ardent appreciation which the public accords it.

CARMEN, MAY 23

Sydney Rayner, tenor, making his New York debut at the Metropolitan Opera House as Don Jose, was the visual and aural center of the cast, for the American tenor had already won considerable *eclat* in first appearances in Brooklyn. He confirmed previous impressions, showing excellent stage experience, well-balanced characterization, and, back of it, a voice of undoubted beauty allied with temperament. His singing of the Flower Song was full of feeling and had delicacy of expression, holding up the performance for some moments. His dramatic periods with Carmen were effective, his stage action realistic, and the large Saturday night audience gave him encouragement at every juncture.

Opposite him, Bruna Castagna sang the title role, again with vividness and always in the picture. Her solos rang true, and the tenseness of the trio with Micaela and Jose in Act III was a highlight of her acting. Natalie Bodanskaya was a comely and capable Micaela; Charlotte Symons and Helen Olheim were charming and dependable in their frequent ensembles as Frasquita and Mercedes; Joseph Royer sang Escamillo with high-powered tones, and the remaining parts were sung as before by George Cehanovsky, Lodovico Oliviero, Norman Cordon and Wilfred Engelman.

### *Virginia Morgan and Reed Kennedy in Joint Appearance*

Virginia Morgan, harpist, and Reed Kennedy, baritone, gave a joint recital on May 12 for the Montclair Music Club at the residence of Mrs. Joseph VanVleck in Montclair, N. J. Brooks Smith was at the piano for Mr. Kennedy. Miss Morgan's numbers were by Bach, Sammartini, Marot, Renie, Poenitz, de la Presle, Nagrom, Torgerson and Tournier; Mr. Kennedy's by Martini, Mozart, Carissimi, Leoncavallo, Noel Johnson, Levy and Tschaikowsky.

### *Lois Bannerman's Engagements*

On May 20 Lois Bannerman, harpist, was guest artist for the German Society of Long Island City. May 27 she played at the commencement exercises of the Nurses Training School of Nassau Hospital, Mineola, sponsored by Mrs. Robert Bacon. The program was given in the Casino at Garden City. June 1 Miss Bannerman will play at the Community Centre in Cedarhurst, N. Y. June 6 she is to be guest artist for the Far Rockaway Women's Club at Lido Club, Long Beach. June 7 the harpist gives a recital at the home of Mrs. A. L. Frank of Cathedral Avenue, Hempstead, N. Y.

*ROSA PONSELLE*

*made a special trip to the Pacific Coast to sing in two General Motors broadcasts, from Los Angeles on May 24 and San Francisco on May 31.*

### *Metropolitan Popular Season to Be Repeated Next Year*

Before sailing for Europe on the SS. Normandie on May 26, General Manager Edward Johnson of the Metropolitan Opera Association outlined a few plans for the institution. The Popular Season, which will close on June 6, has accomplished its purpose, Mr. Johnson said, by showing that there is a public for opera at lowered prices. It is planned to present a second series of the sort next spring.

Owing to delays in rehearsal, the scheduled premier of the American opera Caponsacchi, score by Richard Hageman and libretto by Arthur Goodrich, will be held over until the regular winter season. It had been planned to present it during the spring series, but it was found that the production could not be prepared in time.

The final week of the Popular Season, beginning June 2, will change its schedule of performances, opening Tuesday night instead of Monday, and with a Thursday night presentation taking the place of the Saturday matinee. Two sopranos are to make their debuts during the week, Anna Leskaya, a Russian artist who has sung with the Art of Musical Russia company, including the title role in Lady Macbeth of Mtsensk, and Ruby Mercer, American singer, who has appeared in the Juilliard School's productions and in the opera presentations of the Philadelphia Orchestra. Both will be heard on June 6, Miss Leskaya as Santuzza and Miss Mercer as Nedda. Edith Mason, of the regular Metropolitan forces, sings Madam Butterfly on June 3.

Mr. Johnson said that probably seven or eight of the artists who made their debut in the spring series would be retained for the winter season. Although all may not have opportunities to sing, they will be assigned roles to study, and attend all rehearsals of those, thus preparing a reserve of younger artists who may be called upon in the future. No announcements were made as to the singers chosen, but the list is expected to include Muriel Dickson, English soprano, and Norman Cordon, American bass.

Mr. Johnson confirmed the fact that Lily Pons will again sing with the company next season. It had been reported that she might devote herself to film, radio and concert activities exclusively.

Most of the contracts have been signed for the winter season, with the exception of a few artists who have not had time to complete the arrangements. The present roster is to be largely retained. Gladys Swarthout, who has been active in the motion picture field and made only an appearance in a Metropolitan concert, will probably undertake a new and important role. Among the artists with whom Mr. Johnson is to consult in Europe are Marjorie Lawrence, Australian dramatic soprano, and Gertrud Wettergren, Swedish mezzo-soprano, whose roles for next season will be assigned. He will visit Paris, where he is to hear a new opera as a possible addition to the repertoire, also London, Vienna, Stockholm and Italian cities, and return to New York early in August.

Although the next winter season is limited to fourteen weeks, opening on December 21, the singers' contracts have a tentative extension of four additional weeks, to allow for a possibly lengthened tour of the company. The board of directors have reappointed Mr. Johnson, Edward Ziegler as assistant general manager and Earle Lewis as treasurer.

### *Hasselmans Resigns Metropolitan Baton Post*

Louis Hasselmans has tendered his resignation as conductor of the Metropolitan Opera Association. During the fourteen years that Hasselmans was at the Metropolitan Opera House, he conducted besides the regular French repertoire the Metropolitan premières of Pelleas et Melisande, L'Heure Espagnole, La Habanera, Le Roi de Lahore, Don Quichotte, Louise and Skyscrapers (ballet). He had wide experience in Europe as conductor of the Paris Opera Comique and also conducted numerous symphonic concerts in Paris, Spain and Monte Carlo.

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**This organization trained and directed by Mr. Norden did praiseworthy work throughout, but particularly in the second "Kyrie," the "Credo in Unum Deum," the "Confiteor," the mighty "Sanctus," the best performed of all choral numbers, and the final "Dona Nobis." In matters of attack, rhythmic and dynamic response and tone quality the society manifested the results of adequate preparation.—*Philadelphia Evening Public Ledger.***
**The chorus itself is composed of about 200 voices of a quality better than the average for a group of that size. They were well balanced and sang with fine tonal quality.—*Philadelphia Inquirer.***

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# First Pasadena Music Festival Includes Fidelio in English

## Guest Artists Heard in Concert Production of Beethoven Opera—Los Angeles Applauds Operetta Production and Recital Events

LOS ANGELES.—The first annual Pasadena Musical Festival had an auspicious opening in the Civic Auditorium on May 19, with the first Western presentation of Beethoven's only opera, Fidelio. It was done in English and in concert form, with an extremely large chorus filling the huge stage behind the orchestra.

The occasion attracted considerable delegations of musicians from Pasadena, Hollywood, Los Angeles and other nearby communities. Richard Lert conducted with authoritative knowledge of his score, and kept his ensembles admirably balanced. His orchestra was selected from Philharmonic members, who gave a good account of themselves, and the Pasadena Music Festival Chorus was augmented by a large portion of the Philharmonic Orchestra chorus. The principal function of the chorus was to look impressive, although the members sang the few choral portions of the opera with excellent balance.

The best voice was decidedly that of Emery Darcy as the wicked Pizarro. His resonant baritone was of fine timbre, and every word was distinctly audible. Dorothee Manski was vocally excellent as Leonora, at her best in the middle register. She sang her aria in German but the remainder of the part in English.

Wynne Davis sang a lovely Marcelline, combining vocal and physical beauty, though more careful enunciation would have been an improvement. Douglas Beattie was well understandable as the jailor, Rocco, putting himself into the part and giving it intelligent characterization. Thomas Clarke showed a fine and well trained baritone as Fernando, and Allan Rogers Lindquist sang well as the turnkey, Jacquino. Hans Clemens was disappointing as Florestan.

### CIVIC LIGHT OPERA

A well cast, well played, and well sung production of Maytime opened the third week of the Civic Light Opera Company in the Philharmonic Auditorium on May 19. The company emerged triumphant, and the response of the large audience was decidedly and deservedly commendatory. The stage direction by Alonzo Price showed considerable finesse, and faithful adherence to the original. Careful attention to detail gave the production adequate polish. Sets and costumes were all that could be desired.

Charles Purcell proved highly entertaining, and his vocal powers appear to have improved.

Charlotte Lansing offered an excellent piece of work as Ottillie, distinctly limning each of her four requisite characterizations, and showing a sweet, if light, voice. Paul Keast as Richard (and later, Dicky) Wayne, supported her well, displaying a pleasing baritone, though a little stiff in his stage presence. Louis Kroll's musical direction was invariably adequate, and the delightful music won plaudits and encores.

### JOINT RECITAL

A recital program of pleasing lyricism was offered May 14 by Marguerite Bitter, pianist, and Mary Teitsworth, soprano, at the Women's Athletic Club. A soundly musical program was chosen with discriminating taste, and won the hearty approval of the auditors.

Marguerite Bitter opened with the massive Bach-Tausig toccata and fugue in D minor. Her work was clean-cut, digitally facile, and she was endowed with a technic which made light of technical difficulties. The second set of Paganini-Brahms Variations gave her more opportunity to display a full and round tone, with a Brahms Capriccio for encore.

Her final group was the most showy, beginning with the ebullient Liszt Gnomenreigen, followed by a charming Nachtmusik of Castelnuovo-Tedesco, which contrived to be both melodic and modern. Infante's brilliant if rather empty El Vito was the concluding item. She also provided the accompaniments, affording admirable cooperation to the singer.

Mary Teitsworth showed an excellent lyric voice and deserves particular credit for her careful attention to enunciation. She began with a florid number of Handel and an Old English Gentle Shepherd, followed by the less suitable Ariette de Richard Coeur de Lion, and Debussy's dramatic Air de Lia.

Donaudy and Cimara songs were well contrasted with Lieder by Mahler and Marx, with the addition of the Strauss Morgen. Her English group began with Rogers' Wild Geese, and an overly-sentimental song of Giannini. A new song, The Little Betrothed, by Elinor Warren, was charming. After Griffes' colorfully modern Symphony in Yellow she gave a very Schumannesque song by Levitzki. A delightfully characterful song, Love Is a Beggar, by Mrs. M. Hennion Robinson, was well received.

### JOY MCARDEN IN OPERA READING

Joy McArden made a decided impression, both vocally and histrionically, in the recent Euterpe Opera Reading Club presentation of Monna Vanna. It seems a pity that some of these opera readings could not be augmented to formal productions, especially of the interesting but seldom heard works.

R. D. S.

## Rambling Around

Alexander Kisselburgh, baritone of Los Angeles, expects to make a coast-to-coast recital tour next season. He is under the personal management of Robert Hollinshead of Hollywood.

* * *

James K. Guthrie, conductor of San Bernardino, Cal., directed the Valley Symphony Orchestra in a concert on May 25 at Pomona, Cal., at which event Purcell Mayer, violinst of the Los Angeles Philharmonic Orchestra, was the soloist. Mr. Guthrie also conducted the performances of Donizetti's opera L'Elisir d'Amore which were given at Riverside the week of May 18, under the direction of Marcella Craft. He has been engaged to conduct the operas to be given this summer at the Pomona Greek Theatre, Pomona, Cal., under the direction of William Strobridge.

* * *

The *a cappella* choir of Chaffey Junior College, Ontario, Cal., with S. Earle Blakeslee, conductor, gave a concert on May 12 in the College Auditorium. Many unaccompanied part songs made up the program with The Sands of Dee and also The Loveliness of Night both written by Mr. Blakeslee being important numbers. This same ensemble appeared May 22 on radio station KECA in Los Angeles. A recital by Phyla Wood, soprano, was given May 19, at Chaffey College Auditorium, and other Blakeslee compositions were on this program including The Heart of the Doe and Far Away in Northland from his Red Cloud, with the composer at the piano.

* * *

Lily Pons, coloratura soprano of the Metropolitan Opera, will appear as soloist August 7 with the Los Angeles Philharmonic Orchestra at a Hollywood Bowl concert. Andre Kostelanetz directs the orchestra for Miss Pons that night.

* * *

Solon Alberti of New York, vocal teacher and coach for recitals, opera, oratorio, and radio repertoires, teaches in Hollywood from July 6 to August 1 at the Hollywood Conservatory of Music (Gladys Littell, president.) In addition to giving private lessons he offers repertoire-ensemble classes for singers.

* * *

Joan Crawford recently had a recording made of her singing of an aria from Norma.

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*MARGARETHA LOHMANN, pianist and head of the piano department of Whittier College, Whittier, Cal., appeared in a sonata recital May 10 on the college campus. She has completed a second season of eighteen historical lecture recitals this season at Whittier. A recital tour is being arranged beginning the last of September. (Photo by Midori.)*

and between scenes of The Gorgeous Hussy now being filmed, this record was played in her bungalow on Metro-Goldwyn-Mayer lot. Important actors and directors were present but no one could recognize the voice although it seemed familiar. Finally Joan admitted that the voice was hers. She has been studying voice with Mr. and Mrs. Otto Morando of Los Angeles for some time.

* * *

The California State Federation of Music Clubs (Southern California Board) on May 14 at the Los Angeles Women's Athletic Club honored Mrs. James Ottaway, past president of the National Federation of Music Clubs and now first vice-president of this organization, and Dr. Nicolai Sokoloff, national head of the music division of the Federal Music Project, of which Mrs. Ottaway is Mr. Sokoloff's first assistant. Mrs. Paul Fergusson, vice-president at large of the California Federation presided and introduced the speakers, and Elinor Marlo, second vice-president on the Southern California board, looked after the many details of this important event. Speakers were Mrs. Ottaway, Dr. Sokoloff, Mrs. Leiland Atherton Irish, manager of the Los Angeles Philharmonic Orchestra; Dr. Bruno Ussher of the Federal Project; Grace Widney Mabee, chairman Southern California Festival of Allied Arts of the Los Angeles Chamber of Commerce; Isabel Morse Jones, music editor and critic of the Los Angeles Times; and Abbie Norton Jamison of the Federal Music Project.

* * *

Isaac Van Grove, opera coach, accompanist and conductor of Chicago, recently visited Hollywood.

* * *

Pietro Cimini, vocal teacher, coach and opera conductor of Los Angeles, is the recipient of a gold medal from the management of the San Diego International Exposition, presented by Frank Gliotte of Sacramento. Cimini furnished the program for Italian Day and conducted it in the Ford Bowl for a capacity audience of 5,000 people.

* * *

Winifred Byrd, pianist of Los Angeles, was presented in a benefit recital May 13 by the Santa Monica Auxiliary of the Women's Committee of the Los Angeles Philharmonic Orchestra at the home of Mrs. Donald Douglas in Santa Monica. This was the first of three concerts for the orchestra fund.

* * *

Dr. Carl Omeron, tenor, appears as soloist on June 2 with the Orpheus Club of Los Angeles. He also sings a recital for the Oneonta Club during the first week of June. Dorothy Arden, soprano, left on June 29 for a two months' concert tour in the Orient. Both singers are artist pupils of Helen Bates Omeron of Los Angeles.

* * *

Max Rabinoff, opera impresario of New York, is now in Los Angeles and Hollywood.

* * *

An oratorio vesper hour was given May 24 by the Los Angeles First Congregational Church choir with Clarence Kellogg as guest conductor. Soloists were Betty Beach, soprano and Kay Fessenden, contralto; with Louise Stone, organist, and Daisy Sinclair, pianist.

* * *

The Brahms Singers of Pasadena (Helen A. Triplett, director) appeared in a concert on May 27 in Great Hall at Holmby Hills College in Los Angeles. Early Italian numbers as well as Bach Chorales and modern writings including a composition by James H. Rogers were sung by this ensemble. Soloists were Ann Louise Triplett, lyric soprano, and Geraldine Finch, dramatic soprano. The Westlake Glee Club also appeared on this program with the Brahms Singers. Louise Richardson was the pianist and Lue Alice Keller the organist.

* * *

The Dominant Club of Los Angeles (Olga Steeb, president) held its annual dinner for members and guests on May 16 at the Women's Athletic Club. Present were 200 of the leading musicians of Los Angeles and vicinity. The speakers were Hugh Walpole, English novelist and playwright; Mr. Morly-Fletcher, artist; Grace Mullen, head of the Redlands Bowl Association; Carl D. Kinsey, western representative of the Musical Courier. Daisy Sinclair, vocal coach and assistant at the John Smallman studios, was in charge of the evening's program.

* * *

The committee of the Southern California Festival of the Allied Arts (Grace Widney Mabee, general chairman) entertained on May 19 at the home of Mrs. Byron J. Badham in Los Angeles. Among the 500 guests were Rosa Ponselle, Margaret Matzenauer, Marion Talley and Elinor Remick Warren. A number of the winners in the different contests appeared during the afternoon.

* * *

Pomona College Choir of 150 singers, under the direction of Ralph H. Lyman, gave the Brahms Requiem on May 24 in Bridges Hall, Claremont, Cal. The soloists were Hollace Shaw, soprano, and Eugene Pearson, baritone. Everett S. Olive was the pianist and Joseph W. Clokey the organist.

C. D. K.

### *College Girls' Glee Clubs in Contests*

KEUKA, N. Y.—The fourth annual contests for College Girls' Glee Clubs in New York State was held at Keuka College on May 7. Buffalo University, Buffalo State Teachers College, Keuka College and Rochester University were represented. Isabel Nichols of Keuka was the local chairman.

The contests were interesting; each group sang the required number, a second of their own choice for judging, and later two numbers, making a gala concert program. The winners were the members of Buffalo State College Glee Club, Ruth Speir, conductor. This group has won the silver cup for the third time and now has it permanently. Buffalo University, directed by Robert Hufstader, was second, and Rochester, LeRoy Morlock, conductor, and Keuka, led by Isabel Chase Nichols, tied with only a fractional percentage between them.

The judges were Louis Niven from Hobart and William Smith Colleges; Ralph Ewens, Ithaca College, and Etta Hamilton Morris, who is responsible for the first successful organization of this kind in the United States. She hopes to make it state wide and then to have other states form similar organizations. Mrs. Morris has by request served as judge in all four contests.

The Keuka College Orchestra gave an interesting presentation of Haydn's Toy Symphony and also contributed a trio, a pleasant variation to the choral numbers. Orlando Gibbons' Silver Swan was the required number.

D. E.

### *Erno Valasek Sails for Italy*

Erno Valasek, violinist, sailed on May 23 on the Conte di Savoia for Lucca, Italy, where he will spend the summer with Adolfo Betti preparing his programs for his American concert performances next winter. While abroad Mr. Valasek plays again in Rome, Bologna, and other cities. He will return to America in November and give his New York recital at Town Hall early in December. Later he is to be soloist with the Cleveland Orchestra.


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MARCH 8—Carl Craven Ladies' Chorus, under direction of Carl Craven, Sunday Evening Club at Orchestra Hall.

MARCH 12—First National Bank Chorus, direction G. Franklin Richards.

MARCH 16—Irving Park Women's Club—program featuring Josephine Forsyth, composer, in an address "The Uplift of Vision." Forsyth compositions sung by Chicago Concert Co., direction of Frank Bennett.

MARCH 22—Moody Institute Singers, direction of Talmage J. Bittikofer, coast-to-coast broadcast.

MARCH 26—Norwood Park Women's Club, First National Bank Chorus, direction G. Franklin Richards.

CLEVELAND, OHIO

MARCH 8—Choir of Lake Erie College, Painesville, direction of Edwin Arthur Kraft.

MARCH 12—Oakwood Country Club—Recital by Yasha Davidoff, composer at the piano. "The Lord's Prayer" sung in Hebrew for the first time—translation being made by Mr. Davidoff's father, who is musical director of Harbin, China.

APRIL 17 — Palestrina Chorus of 200 voices, premier presentation in Latin, arrangement made by the Reverend Peter Schaefers.

APRIL 27—Jubilee honoring Bishop Schrembs, Palestrina Chorus under direction of Reverend Peter Schaefers, Public Auditorium.

LOUISVILLE, KENTUCKY

MARCH 28—Louisville Girls' High School Alumnae Reunion, Elsa Stutz, soloist.

SPRINGFIELD, OHIO

MARCH 17—D.A.R. State Conference. "The Lord's Prayer" used at opening of meeting, Mrs. Carl Kettelman, soloist.

ATLANTA, GEORGIA

MARCH 8—Agoga Glee Club, direction John D. Hoffman.

SCHUYLKILL HAVEN, PA.

MARCH 14 — Eisteddfod. Chief mixed choral competitive number, winning first prize by Schuylkill Chorus of 80 voices, direction of Llewellyn Edwards.

ST. PETERSBURG, FLA.

MARCH 8—Program at The Vinoy Park Hotel, Marguerite Fontrese, soloist.

BEAVER FALLS, PA.

MARCH 27—Beaver Falls High School Chorus, direction of Louise Mattison.

MARCH 30—State Forensic League Contest. Rochester High School Trio used "The Lord's Prayer" as competitive number, winning first prize. Also won first prize as baritone solo in contest.

LAKE WALES, FLA.

MARCH 24 — Carillon Program—Bok Tower—Anton Brees, carillonneur.

HAMILTON, ONTARIO, CAN.

MARCH 4 — Wesley Church Concert, Hamilton Ladies' Choir, direction of Lydia Llewellyn-Thomas. Composer at the piano.

ST. PAUL, MINNESOTA

MARCH 8—Olivet Lutheran Church Choir, direction of Harry George.

MARCH 25—Webb Publishing Co. Chorus, direction of E. E. Brandes.

MARCH 31—Grace Evangelical Lutheran Church Choir, direction of E. E. Brandes.

MINNEAPOLIS, MINNESOTA

MARCH 15—Wesley M. E. Temple Choir, direction of J. Austin Williams.

AKRON, OHIO

MARCH 14—Akron Women's Chapter, National Aeronautic Association, Reception and musical in honor of Mrs. W. W. Milar, president. Edith Fletcher, soloist, with composer at the piano.

HOLLYWOOD, CALIF.

APRIL 12—Eastern Sun-Rise Service, Hollywood Bowl, before an audience of 50,000 for the third consecutive year.

JERUSALEM

APRIL 12 — At the American Colony on Easter 1935-1936.

CINCINNATI, OHIO

APRIL 16 — Federation of Music Clubs Convention, sung as invocation by Sinfonians, direction of Dr. John A. Hoffmann.

APRIL 19—Dedication Ninth Street Baptist Church, choir under direction of Lyman Wiltse.

LOS ANGELES, CALIF.

APRIL 27 — Greek Theater, Griffiths Park, ceremony of planting tree to music, by Federal Project Choir, 150 voices, accompanied by Don Philippini's band, with composer at piano.

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MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
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CESAR SAERCHINGER (London) ...Associate Editors
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CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
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LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1967. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK MAY 30, 1936 No. 2901

New York's post-season concert pause has only three weeks more to run, and then summer will be gladdened with the sounds of symphony at the Stadium.

—o—

## Seasonal Stock-Taking

The coming of June annually sees the American music season entering upon its warm weather phase. In recent years it can hardly be said that the winter's end has closed the ledger for the year. So many musical manifestations carry over into the summer nowadays that there is not a definite break in the calendar, but only the inauguration of new types of endeavor.

The beginning of the period June to September, during which the Musical Courier concentrates its news in monthly issues, brought forth in the middle of each month, is a propitious time to take a glance back over the winter season just closed.

It must be said that 1935-6 was marked by a rich array of musical activity, unprecedented since 1929. Reports of the campaigns already conducted in various cities, to assure next season's recital and orchestral series, indicate that the new "boom" in tonal matters is to continue.

The experiences of touring organizations and artists are a good index to the receptivity of audiences in any year. This season, the Monte Carlo Ballet Russe gave 212 performances within seven months, more than one each day, allowing time for travel between various American cities. The San Carlo Grand Opera Company, which similarly holds a record for the scope and intensity of its lyric endeavors, visited forty-four communities within thirty-four weeks and played to a total of about 900,000 listeners, according to estimates of its director, Fortune Gallo.

The orchestras of the country in many cases extended their itineraries. The most unusual achievement was that of the Philadelphia Orchestra, which travelled in a special train to the Pacific Coast this spring and appeared in a nationwide tour, including thirty-six concerts during five weeks. Audiences of 20 000 assembled for its programs on the Coast. Organizations which had wide activity also included the Minneapolis, St. Louis and National Symphony Orchestras (Washington, D. C.), while the New York Philharmonic, Boston and Chicago, as well as other prominent ensembles of the country, were heard again in other cities.

The concert series in many communities have been increased in scope during the last two years. Reports have generally testified to the large audiences assembling to hear celebrities of the concert world, particularly those personalities who have become widely known through radio and film activities. Incidentally, the films have recruited more of our leading singers, and several have won resounding success.

Major orchestras throughout the country have included more and more operatic and ballet productions, in which eminent guest artists and even whole ensembles were utilized. A growing movement for presenting lyric drama in English has had an excellent reception, especially in the case of the Cincinnati Symphony Orchestra, which gave several Wagnerian works, including Die Meistersinger, in the vernacular. The Philadelphia Orchestra and artists of the Art of Musical Russia staged Rimsky-Korsakoff's Kitezh in New York. The Detroit Symphony Orchestra and Civic Opera presented a translated version of Rocca's The Dybbuk on tour.

The Metropolitan Opera has prospered under its new American management. It has also found an avid reception for its presentations in the language of this country, including Gianni Schicchi, and The Bartered Bride in the present Popular Season. The native singer has had increased opportunity.

Best sign of all, there has been a recrudescence of the spring festival idea, which in recent years seemed to have languished owing to economic conditions. This season a number of new festivals have sprung up in the smaller communities, some as yet conducted on a modest scale, but holding promise of further achievement on the basis of the traditions now established.

Plans for the coming year show that the new trend toward musical prosperity is a deep-lying one. May its fruits continue to multiply.

—o—

## Call for Justice

The United States Supreme Court in its present orgy of declaring things to be unconstitutional, should determine the legal right of the customers at symphony concerts to enter the hall whenever they like, provided they do not go to their seats during the actual performance of music.

Late-comers are not kept in the corridors at theatres or opera-houses, and there is no valid reason why the tyrannous practise should be exercised at concerts. Also, the U.S.S.C. might go even a step further, and nullify the practise of playing symphonies, sonatas and other sectioned works without pausing between movements, except when the composer indicates a non-stop performance, which is not often the case.

Our Constitution guaranteed the right to pursuit of happiness, and surely happiness cannot exist when a citizen has paid for admission to a concert, and is arbitrarily kept from hearing as much of it as he desires. Sometimes the enforced exile makes him miss as much as half of the program. If he is barred from the hall, he should have the right to demand the return of money paid for his ticket.

Some outraged concert-goer ought to test the matter legally by taking it to the highest judicial source in the land, and show that an aroused nation will no longer permit the under-plowing of its musical privileges. As the celebrated statesman said long ago, "Are we men or are we mice?".

—o—

## Liszt, the King Lear of Music?

The fact that the world is paying Liszt honors this year (the fiftieth anniversary of his death falls on July 31) has stirred the writers of musical memoirs into understandable activity. One of the latest volumes is that of André de Hevesy, which is published in French under the intriguing title of Le Roi Lear de la Musique. A review by Georges-Louis Garnier of this book, published in Le Menestrel (Paris), sums up the thesis that the glamorous, romantic figure of the piano world was in reality a monarch deprived of his kingdom.

Says this commentator: "Liszt, in fact, ruled over music, but gave up his crown not only in favor of a genial son-in-law [Wagner] but to share it with all those who had talent and whom the prince of the spirit considered as having claims upon his musical parenthood." And he quotes in this connection a saying of Proust to Gautier-Vignal concerning Liszt that he was "a grand genius and the inventor of all that which made the glory of others."

The heavy debt of eminent figures from many lands to this monarch of music, who in his day reigned at Weimar with a generous munificence, has often been chronicled. But it is useful to recall some of the favors which other composers owed him, especially in the present day when his merits have been allowed to languish in neglect. One remembers his pioneer work for Berlioz, including an entire festival of this composer's music at Weimar in 1852. He was one of the earliest to recognize the genius of Schumann, and his wide sympathies also saluted the later conquests of Brahms, while many lesser composers such as Cornelius found in him a warm propagandist. It is said also that Liszt, with his own sympathies for folk music, was moved by the new Russian school, especially the works of Borodin. Even the saintly César Franck had a good turn from this pontiff of music when in 1853 Liszt recommended the then obscure composer to the attention of a Paris publisher.

As for the eminent pupils which he helped to form, their names were legion and the most brilliant of them stand in the front rank of the elect. To name but a few, Rubinstein, Tausig, Hans von Bülow, Charles Klindworth and Joachim. His apostles learned from him not only musical matters, but even the more intimate formation of intellectual and moral qualities which were copied from his own personality.

It cannot be denied that his music has lost ground in the half century since his death, the piano works —possibly his most characteristic and authentic productions—being the exception. Even during his life, while he was held in universal esteem as a pianist and conductor, the very musicians whom he sponsored, Schumann, Brahms, Berlioz and especially Wagner, did not hesitate to disdain his compositions. Yet there were many tributes to his worth as a man, among these the words of Lammenais, "He is one of the most beautiful and noble souls which I have met on earth."

Perhaps it was this essential largeness of soul which, despite many minor failings and foibles, made him bear without rancor his somewhat shabby treatment by those whom he had benefited. One remembers particularly the somewhat secondary place he was made to assume at Bayreuth. Since he himself knew so well the qualities of musical genius, he was ready to pardon Wagner for some of his arrogant and selfish acts, as is witnessed by the following reference to his son-in-law in one of the Abbé's letters: "What would you wish? He has been so long coming into his glory."

If Liszt is called a Lear in the Hevesy volume, apparently there is no attempt to pin the robes of either a Goneril or Cordelia on his daughter Cosima. She, it is hinted, acted by the necessity of her being when she gave all to Wagner in faith and worship, even a closer allegiance than to her father. The conclusion is that all these unusual figures acted out their drama in the only possible way, given their temperamental and artistic sensibilities. The qualities both large and small which go to make up the fascinating quality of genius were present in all of them, and if in the light of after-years the effulgence of Wagner outshines that of Liszt, it is fitting to remember that the Hungarian master eclipsed him in many of the simple qualities of the heart.

—o—

## How to Pronounce 'Em

A real service to many neophytes struggling with the somewhat obscure sounds of musicians' names from many quarters of the globe is contributed by a recent handbook. This is entitled What's the Name, Please? and has been compiled by Charles Earle Funk, as an outgrowth of the informative department appearing in The Literary Digest (New York). The small volume lists some 1,500 "monikers" arranged in alphabetical order, and may be snatched up by a distracted hostess or dinner guest who contemplates the possibility of conversational slips. It was compiled by the process of submitting the question to the individual himself as a last court of resort.

Some of the aged controversies as to the authentic accenting of musicians' names are settled once and for all, it is to be hoped, by this book. Thus, one learns that Gabrilowitsch is stressed on the *o* and not on the syllable *bril*, as many of us had previously maintained. Serge Rachmaninoff accents the second part of his surname, *man*, not the following *in*, as one school of finical pronouncers had insisted was the case in Russian cognomens. (Apparently Gretchaninoff would follow the same rule.) And as for Serge, that is spoken as if written Sir Gay—a point which might well be taken to heart by one of the announcers of the Boston Symphony Orchestra broadcasts, who invariably makes the name sound like the material of which clothing is made.

Many other examples could be cited. We note one omission. It is about time to settle the controversy as to whether Shostakovitch is accented on the *tak* or the *o*. Some excellent persons maintain the first is correct. Mr. Funk, please notice. . . .

# VARIATIONS

## By Leonard Liebling

In the American Art Journal of March 28, 1885, there is an interesting letter from Weimar, written by Carl V. Lachmund, the pianist, who later lived for many years in New York.

He speaks of the master's famous pupils then studying with him, and says of Arthur Friedheim that "his technic is remarkable for its ease and brilliancy, while his playing is characterized by a charming repose, as well as a deep musicianly understanding." Of Alexander Siloti, "he has appeared in Russia and Germany with marked success. His technic is very easy and reliable, and though he plays musicianly, he will require to go through more musical fermentation before reaching the high position that future has in store for him.

"Rosenthal is a modest young man from Vienna, a former pupil of Joseffy. He plays almost everything with a very quiet position of the hand, and, consequently, possesses a great finger-technic. The rapidity with which he plays thirds, sixths and octaves, is wonderful. He lacks warmth of expression. At Vienna he had an extraordinary success, and was called out ten or twelve times after playing Liszt's Don Juan Fantasie. Reisenauer is without doubt the most talented of this quartet of young virtuosos; nevertheless, he will be the last to gain for himself a world-wide reputation. He is very fleshy, too fond of beer and good living, and consequently too easy-going to exert his energies very much. No matter how much genius an artist possesses, he can only attain the highest rank if at the same time he is ambitious and energetic. Reisenauer has, besides a very fine technic, a wonderful charm and variety of touch. Once while visiting the writer, he played upon a poor and small upright piano Liszt's first Polonaise, with a charming variety of shading and touch. Even Liszt, who was present, was surprised, and highly complimented Reisenauer for his success with so poor an instrument.

"He plays the most difficult pieces at sight, and with so much repose that a hearer who does not know the fact would never imagine him to be playing something which he had not studied. Surely it would be deplorable, if for the want of energy, such an extraordinary talent should not develop to the greatness which it promises. The principal charm in Reisenauer's playing is his great technic and his fine rhythm and fire. He has been concerting in Spain and now appears with success in Germany."

Lachmund discusses some young Americans who were members of the Liszt student entourage: "Frederick W. Riesberg [Now a member of the Musical Courier staff.—Ed.] who studied at Leipsic and later with Xaver Scharwenka at Berlin, is a very fine pianist as well as a true and energetic musician. Liszt complimented the young artist by expressions of hearty approval after his rendering of the master's Sixth Rhapsody and other pieces. . . . Also successful in Weimar were Albert Morris Bagby, from Quincy, Ill., who is a favorite pupil of Scharwenka in Berlin. . . . New York was represented by the Messrs. William H. Dayas and Saul Liebling. The last named gentleman is a very pleasing virtuoso. He intends to give concerts in Germany before returning to this country. One of the best young American artists was Mr. Alexander Lambert, of New York. His technic is very easy and flowing, and his style that of a genuine musical nature. He is a born Pole, but has lived in New York City some years, and last fall returned to the same city. I must not forget to mention Mr. Edward A. MacDowell, of Brooklyn, who was in attendance at the Musikfest in the spring. He ranks high as a composer, and has already won an enviable reputation in Germany, where many of his compositions have been published. His works show the influence of the modern school, but are decidedly original and interesting. I regret that for want of space I must omit an enumeration of his compositions, but would advise American pianists to give them a careful examination, as, no doubt, they can be procured from Schirmer or Schuberth.

"I had the pleasure of dining with Liszt the day before the master left for Bayreuth. It was a double pleasure, as there were no other guests, and the master conversed freely in regard to his intentions and works, as also of some other private matters. He said he was hard at work at his oratorio Stanislaus, and expected to finish it by spring. A sad expression came over Liszt's face as he complained of his weakness in the eyes, and that they were troubling him very much of late. As I urged him to take life easy and take care of his eyes and general health, since he had certainly done more than enough for this world, he replied: 'Well, you are right, and by next Easter I hope to finish my oratorio and also some other works I have in my mind half finished, and then I shall give my eyes the much-needed rest.'

" 'How about your piano school; would you permit me to publish a review of it?' He replied: 'I hope also to finish this soon. The publishers would not be willing to have a description of it appear at present; but I will say this much, that the school will comprise nearly everything that exists in piano-playing, from the simplest A, B, C exercises up to the most complicated pianism.'

"In reply to the suggestion that American musicians would be the first to examine the work, and with the greatest interest, he said: 'Yes, I do not doubt that; I feel sincerely indebted for the interest the Americans have always shown in my works.' "

Liszt died sixteen months after the Lachmund letter was published.

* * *

It is a privilege to publish the attached communication and its inclosure:

New York City,
May 15, 1936.

Dear Variations:

While touring Mexico City last April, I was fortunate enough to become acquainted with some exceedingly charming people. On my departure, they handed me the enclosed. After having read it, I was so deeply touched by its atmosphere and sincerity that I came to treasure it. I've read it to many persons and they all seemed as affected by it as I, and it occurred to me that such a poetic and true story would appeal to you and the readers of the Musical Courier. If I have over-estimated it, my feelings will not be hurt if you do not publish it. It might interest you to know that Sarasate was the first internationally known violinist to predict a career for me, in a written testimonial, when I was seven years of age, while I was a student in Odessa.

As this is my only copy, I ask that you kindly return it to me.

With kindest greetings, I am,

Sincerely,
MISCHA ELMAN.

---

A THIRTY-SEVEN CENT VIOLIN FOR SARASATE.
By JUAN DE DIÓS PEZA.

There are not a few who remember with affection a German gentleman of arrogant figure, of noble heart and of unstained honor, who loved Mexico as well as though he had been born here and who talked of our customs, our glories and our past sorrows with such enthusiasm and with such tenderness that to hear him was to love him.

I refer to Don Hermán Sauberlich, who by his labor and talent made prosper and gave new life to the old and well-known Repertory of Music established in the street of La Palma.

Evening after evening, for several years, with the pretext of finding new pieces for Margot to play on the piano, I went to the Repertory and refreshed myself with the conversation of the noble gentleman, whose face was always serene and in whose eyes shone the light that revealed his tranquility of conscience and the high thoughts of his soul.

Upon one occasion, when we were much interested in our conversation, entered a person who was much admired and applauded in all the world, Pablo de Sarasate.

He saluted Don Hermán, Master Campa and me, showing himself very grateful for the detestable verses that I had publically read in the National Theater, and for others no less abominable that I had shot off in a flash at a banquet in the Spanish Casino. Then, at our request, he gave us his impressions in regard to the public, the theater and the city of Mexico, which reminded him much of the cities of Spain.

Soon Sarasate turned and fixed his eyes upon some one who surprised him by his strange appearance. It was one of our Indians, dressed in *manta* shirt and drawers, with a broad sombrero of *petate;* shod with sandals, carrying on his back various violins, of which he bore a sample in his hand.

Sarasate, who did not know of this national industry which among us was considered hardly worthy of notice, came forward to receive the Indian, and quickly took the violin that he held in his hand. Smiling to see the bridge and the very loose strings, he arranged it in two or three seconds and began to play.

The sweetest, tenderest and most enchanting notes that one could imagine flowed from that rude and carelessly made instrument. It seemed as if a chorus of nightingales saluted the dawn of a spring morning. Something like the longings of the soul, like the sobs of desolate maidens, like the laughter of children and the sighs of absent mothers was mingled in the melodies called forth by the bow drawn by that inimitable artist.

The Indian opened wide his eyes. He took several steps backward. He threw his sombrero upon the ground, and gazed with stupefaction at Sarasate, mute and unmoved as a statue.

"And how much is this violin?" asked Sarasate, after concluding his improvisation. "It is worth two and a half *reales,* Señor; but for you there is no price, it is worth nothing," responded the seller, taking Sarasate's hand, the hand that still held the bow, in his own. He pressed a kiss upon it with the respect and devotion with which a son whose father has been long absent would kiss his hand when he suddenly met him face to face.

Sarasate, touched by that token of wonder and respect, took out several pieces of money and presented them to the Indian, who refused them and who only said: "No, Señor, no, Señor, from you I take nothing."

"How did the music seem to you?" said Don Hermán to the poor man, who was trembling violently.

"Oh God, the music that this man plays one may hear only in Glory."

"But this man *is* a glory," added Hermán, much touched.

"Yes," interrupted the Indian, "but I speak of the Glory where lives God and the angels."

"Ah," exclaimed Sarasate, "do you think that I am a brother of the angels?"

"No, my *Patrón,*" responded the Indian, "you are their master."

Sarasate's eyes filled with tears and we all tenderly embraced him.

* * *

The success of The Bartered Bride at the current Metropolitan post-season, provides feathers in the caps of those who have been advocating opera in English. It now seems reasonable to expect further performances there in the language of our land. The opera-going public is exactly in the mood for the practice. As The Bartered Bride is a comic work, perhaps the next experiments to be tried should be with Barber of Seville, Martha, L'Elisir d'Amore, Don Pasquale and Daughter of the Regiment. Pitts Sanborn, critic of the New York World-Telegram, suggests also Meistersinger, Rosenkavalier, Falstaff, and Marriage of Figaro. Well, Edward Johnson?

* * *

By the way, Orpheus and Eurydice was a peculiar selection to put in the Metropolitan "popular" series. Its novel manner of production, described elsewhere in the Musical Courier, met with general rebuke from the New York critics. Referring to the stage sets, Samuel Chotzinoff, of The Post, says that "the scenes painted by Joseph Novak, expressed, no doubt, something deep and cosmic, since they eluded identification. I thought that the Garden of the Temple of Love rather resembled a huge portion of sweetbreads. At the final curtain a backdrop with curious designs of lines and dots began to shimmer and glow, looking for all the world like an illuminated road map of Connecticut."

William J. Henderson (The Sun) remarks that the scenery showed taste, but the staging called forth his displeasure: "For example, the dance of the furies, transformed into a series of poses and apparently aimless rushing about, while some strange figures floated through the air (though surely not with the greatest of ease), was done behind some sort of a contraption that looked to be a cross between the deodans of a squash court and a home for Rhode Island Reds."

* * *

Adding to the veritable orgy of prize giving (Nobel, Pulitzer, Guggenheim, and other awards) the drama critics of New York got together and gave a diploma to the author who had, in their opinion, written the best play of the year.

Along comes this department and confers certificates of merit upon some of his critical colleagues of the local daily press:

Gilman (Herald-Tribune)—most infrequent, most poetical, and most Wagnerian.

Sanborn (World-Telegram)—most extensive vocabulary.

Perkins (Herald-Tribune)—most newsy.

Kolodin (Sun)—most severe.

Thompson (Sun)—most earnest and conscientious.

Downes (Times)—most fervent and most full (meaning complete).

Strauss (Times)—most exact and technical.

Henderson (Sun)—most experienced, authoritative, and stylistic.

Seaman (Mirror)—most brief.

Spiegel (Times)—most topical.

Chotzinoff (Post)—most candid, untechnical and entertaining.

Henrietta Weber (Evening Journal)—most kind.

Simon (New Yorker)—most epigrammatic and humorous.

Taubmann (Times)—most informal.

Walker (News)—most modest and courteously impersonal.

Bonner (Mirror)—most concerned with composers and compositions.

Bohm (Herald Tribune)—most jejune.

Liebling (American)—most peripatetic and most lazy.

Grena Bennett (American)—most helpful to Liebling.

* * *

Last week's issue of the Musical Courier (now in its fifty-seventh year) was its 2,900th, a record never equalled by any other tonal publication.

* * *

And don't miss the next installment of Variations—June issue—with its prize pictures in the Wrong Captions Department.

Dear Mr. Snooper:

Although I have never had the pleasure of catching you in an error, occasionally I find a mistake on other pages of the Musical Courier that amuses me. Even though these "bulls" are rare, I can't resist enclosing one which appeared in I See That recently. Here it is (properly underlined in case your eagle eyes do not see the point), with appropriate comment:

Grace Leslie, *contralto,* has been engaged to appear as *Marguerite* in Goumod's Faust in a production to be given at the Keene, N. H., Normal School on May 12. She is also to sing the contralto part in the quartet from Rigoletto.

In Faust she sings the top-most role,
In Rigoletto a lower goal;
Now, please sing the Gerald in Delibes' Lakme,
Then the bass in Creation and call it a day.

Because I am sure even the Angel Gabriel is not so versatile.

Best wishes for increasing success to the long ranged G. L.,

Ever so cordially,
SAMUEL RICHARD GAINES.

115 Newbury Street,
Boston, Mass.

Dear Mr. Gaines:

A triple personality
Like Faith and Hope and Charity
Presents a rare complexity
To any singer named Grace.

With equal musicality
Such girls must gain celebrity
By singing with facility
From treble down to low bass.

SIMON SNOOPER.

* * *

Far be it from me to rave (even though at times I agree with you that I am quite mad) but if all you lads and lassies don't go to hear The Bartered Bride at the Metropolitan, you'll miss one of the most enjoyable evenings of your otherwise dull lives.

One evening last week I was in a particularly forlorn mood, for my favorite waitress at Child's restaurant had just been fired and the frozen-faced wench who slammed my frugal dinner before me was so unsympathetic, I felt that sixty per cent of the jocular moments of my tedious days had been cyphered. In fact, I ordered a cruller with my coffee instead of the customary doughnut, so that I shouldn't be further depressed upon discovering the ubiquitous hole.

Somebody had told me they were high-jinksing all over the stage at the Met in The Bartered Bride, and since I never believe anything (even nudists) unless I see for myself, I languidly sauntered to that tonal emporium.

And, boy babies and girl babies, my *embonpoint* still shakes like a Bavarian Cream. And I've got as many callouses on my palms as the last time I rowed my girl-friend up-stream in a flat-bottomed boat. All about me were other excited denizens of *le sport musique* including Maria Gay, the Stuart Rosses, William Thorner, Berthold Neuer, Gladys Swarthout, Julius and Mrs. Huehn, the Ernest Hutchesons, Helen Astor, Ernest Schelling, Oscar Wagner, Frank Chapman and Mrs. George Rasely. They giggled and tittered, guffawed and bellowed, smiled and snickered, grinned and laughed. *Moi aussi,* right with them.

If you've had a domestic quarrel, a stock market loss, an attack of professional jealousy, three good paying pupils cancel their lessons or a fight with your manager, get your hat and go see The Bartered Bride. I'll wager that when you have spent three hours with her, your risibilities will feel as muscularly battered as mine do now.

* * *

Giovanni Martinelli honored Maestro and Signora Franco Ghione and Maia Bang honored her new penthouse on Riverside Drive with cocktail parties last week.

High over Riverside Drive with a view down the Hudson River where, in idle moments, one is able to see the Queen Mary and the Normandie being jockeyed into their docks, Mme. Bang has settled herself and her husband. The apartment, which was thronged with guests when I surreptitiously inserted myself among them, is extravagantly modern, even including a statue of an enormous white panther over the drawing room mantelpiece, and the entire penthouse is bewilderingly arrayed with luxurious furnishings.

Martinelli had the time of his life at his own party. Jovial, exuberant and fascinating to watch, he was a magnificent host, and all his guests—including Fausto Cleva, Desire Defrere, Georgio Polacco, Edith Mason, Colette D'Arville, Deems Taylor, Frank Wenker, Frederick Bethel, Mrs. Carlo Falbo, and Miss Falbo, the Leon Leonidoffs, Constance Hope, Grena Bennett, John Majeski, Pierre Key, Julian Seaman, Francis Perkins, Horace Johnson, Marinobel Smith, Charles L. Wagner, Danton Walker, the Alfred Parkers, David Sarnoff, Madeleine Marshall, Mary Mellish, Marion Telva, Giuseppe Russo, Michael De Pace, Gino Castro, Emilio Roxas, the Giuseppe Bamboscheks, Frank Chapman, Gladys Swarthout, the Lawrence Tibbetts, Carlo Morelli, Louis Hasselmans, the Antonio Dell'Orefices, the Berthold Neuers, Mr. and Mrs. Lionello Perera, Renata Tasselli, Buzzi-Peccia, Joseph Bentonelli, Cobina Wright, Baron George Wrangel, Luigi Lucioni, Pietro Yon and his son and brother, Constantino, Miss Ornstein, Vera Sundelson, the Nicola Ardizzones and Marshall Kernochan—had just as good a time as he did. If it hadn't been that I was able to remember enough Italian affection words to vamp Marty's maid, I should never have been able to crash this affair. But, oh my children, how ardent I can be when it is necessary.

* * *

And there were two other gala events honoring musicians this week. On Monday Clara Edwards threw a heap big show for Edwin and Peggy McArthur, who have sailed on their first voyage to investigate the pleasures and perfumes of Europe. Shaking his ten-gallon cocktail implement, Eddie genially wove among his friends. I spotted Ethel Best, Mrs. Norman Jolliffe, George and Mrs. Brown, Helen Jepson, the Chase Baromeos, Kathryn Meisle, Calvin Franklin, Grena Bennett, Ruth O'Neil and a couple of hundred other lads and lassies.

The next day the Galaxy Music Corporation gave a Mai-Bowle party for its new managing director, A. Walter Kramer. I saw the Marshall Kernochans, Mrs. Charles Hackett, Adelaide Gescheidt, Giovanni Martinelli, the Philip Jameses, Mr. and Mrs. Edward Harris, Jeannette Vreeland, Blanche Witherspoon, Alice Bracey Taylor, Percy Rector Stephens, Bruno Huhn, Anna Graham Harris and Mrs. Ramsey, Geoffrey O'Hara, Robert Simon, John Majeski, Pierre Key, Horace Johnson, Frances Eaton and Alan Haughton greet Walter and Rosalie, his charming wife, and bestow their blessings upon them. Having freely imbibed from the merry May Wine, I staggered out into the sunset before I lost my ability to find the entrance. A good thing, too, if you ask me. A gutter is exactly the place for a collapse.

* * *

I expect there's no hope for it any longer. As a matter of fact, I've been worrying for the past month. Of course, I believed it wouldn't happen right away, but with all these things piling up, I suppose I was too optimistic. I always try to put unpleasant events off as long as possible, but you and I know how suddenly one comes face to face with them—and then there's just nothing to be done. A chap just has to take them in his stride and make the best of a bad explosion. Naturally he gets marred and scarred a bit, but if he has had experience in dodging he can guard his nose. That being my most prominent feature and so necessary to my line of work, I have taken lessons to improve my protective technic, and, if I do say it myself, I've got tricks now that could carry me unscathed through any eruption—volcanic or tonal. Except, of course, this one.

It really looks as if I must go into hiding till the world around me stops shaking. So, dear children, consider me like the lilies, neither spinning tales nor toying with cocktails for the next few months while I let the romantic blood of a few of those people who wish me to befriend them cool off.

I refer to those boys like Shura Cherkassky and E.M. who need outlets for their emotions, physical, spiritual and conversational, in the lastex shape of what has come to be known as a "wife." During the past six weeks I have received so many pleading orders for the kind of a girl the other fellows have that my factory would be unable to fill them, even working overtime on Sundays and nights. Let me be frank with you. Patterns in wives change quickly and even the most versatile manufacturer is unable to supply his market if the demand is heavy. Offering exclusive models is a different story, and those one or two I had I was able to show my early customers. But no man wants a model he sees on every other chap's arm, even if he thinks he does.

Therefore I have decided not to supply wives to the trade any longer, and shut up my shop. Tomorrow I leave for a well-earned vacation until next October. And I wish you the same.

*"My brudder'll play Liebestraum wid variations fer two bits."*

# OBITUARY

### Claudia Muzio

ROME.—Claudia Muzio, eminent operatic soprano, died here suddenly of a heart attack on May 24. The artist, who was forty-four years of age, had suffered for some time with nephritis, complicated by a weak heart. She had postponed her departure for South America, where she was to sing in opera. She was also to tour the United States in the autumn.

Among the messages of condolence received by her husband, Renato Liberti, was one from Premier Mussolini, who last year conferred on Mme. Muzio a gold medal for her work in propagating Italian culture in other countries.

---

Claudia Muzio grew up in the atmosphere of opera houses. She was the daughter of Carlo Muzio, who served as a stage manager at the Metropolitan Opera and also at Covent Garden. She is said to have learned much about singing from listening as a child backstage. Her mother's maiden name was Gavirati. A native of Pavia, little Claudia received her earliest education in Italy and at a private school in Tottenham, England. She studied both the piano and the harp, and received singing instruction from Mme. Casaloni and Mme. Viviani in Turin and Milan. Her operatic debut was made in Manon Lescaut at the age of twenty in Arezzo, Italy. This was followed by appearances at the Teatro Regio, Turin, at La Scala and in other opera houses of her native land. After 1914 she sang at Covent Garden, and made her debut at the Metropolitan in Tosca, with Caruso and Scotti, December 4, 1916. She was received with enthusiasm, and continued to sing leading roles with the company until 1921, among her favorite parts being those of Aida, Madeleine in Andrea Chenier, and Tatiana in Eugen Onegin. After 1922, Mme. Muzio sang for a number of seasons with the Chicago Civic Opera Company, where she enjoyed outstanding popularity, especially in such roles as Tosca. She also appeared with the San Francisco Opera Company; in addition she was a popular artist in many other international theatres, singing widely in Europe, South America, Mexico and elsewhere. She returned to the Metropolitan in 1933, after an absence of eleven years, and had an ovational reception in the role of Violetta. The following season she made her last appearance there as Santuzza.

### Alexander M. MacLean

LONDON.—Alexander Morvaren MacLean, composer and conductor, died on May 18 at the age of sixty-three. He was born July 20, 1872, at Eton, the son of Charles Donald MacLean, organist and composer, director of music at Eton College, and later active as English editor of the International Musikgesellschaft. The younger MacLean was a pupil of Joseph Barnby, and after 1911 was engaged as a musical director in Scarborough and later in London. Mr. MacLean was the winner in 1895 of the Moody-Manners Prize for the best one-act opera by a British subject. His son, Quentin Morvaren MacLean, has been active as a prolific composer of stage music and as an organist.

R. P.

### Gaston Michel

PARIS.—Gaston Michel, brother of Mrs. Tito Schipa, died here on April 25 at the age of forty-six. M. Michel was a veteran of the World War and served as an aide to General Gouraud, Military Governor of Paris, for a period of three years, until he was severely wounded. After the war M. Michel organized a veterans' society, the Gueules Cassés (the Mutilated Faces).

R. P.

### Mrs. Florence Katherine Crouch

WASHINGTON, D. C.—Mrs. Florence Katherine Crouch, a former member of the Washington Civic Symphony Orchestra and a leader in music circles here, died on May 22 at the age of forty. Mrs. Crouch, the wife of George A. Crouch, assistant zone manager of Warner Brothers Theatres in Washington, came to Washington from Syracuse twenty-five years ago. Besides her husband, she leaves four daughters, her mother, two sisters and three brothers.

L. P.

### Charles W. Townsend

CAMBRIDGE, N. Y.—Charles W. Townsend, organist of St. Luke's Episcopal Church, Cambridge, died on May 19 at Mary McClelland Hospital here. Mr. Townsend, who was eighty-six years old, had included Paderewski and Joseffy among his teachers. He taught piano and organ for many years, and continued as organist of St. Luke's until three months before his death. Mr. Townsend was born in Plattsburgh, N. Y. He is survived by a sister, Mrs. Joseph Webster Cleveland.

L. T.

## THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

**Provisional List, Subject to Addition and Correction**

### MAY

| | | |
|---|---|---|
| April 27 to June 12 | London | Covent Garden Opera Season |
| May 4 to June 15 | Berlin | Musical Art Weeks |
| May | Stettin, Germany | Stadttheater Festival |
| May | Wiesbaden | Dutch Music Festival |
| May-June | Prague | German Opera Festival |
| May 31-June 1 | Bellinzona, Switzerland | 75th Jubilee of Choral and Gymnastic Societies |
| May 29 to July 5 | Glyndebourne (Sussex) | Mozart Festival (Opera) |

### JUNE

| | | |
|---|---|---|
| June 1 to Oct. 14 | Fribourg | Daily Organ Recitals in St. Nicholas Cathedral |
| June | Lugano | Open-air performances of Im weissen Roessel, by Schwartz |
| June 13-14 | Gothenburg, Sweden | 6th Swedish Singing Festival |
| June 15 to July 15 | Bienne, Switzerland | Bienne Week: open-air performances of Fidelio |
| June 21 | Reconvilier, Switzerland | 20th Jura Music Festival |
| June 21 to 27 | Zurich | International Bruckner Festival |
| June 28 | Appensell, Switzerland | Singing Festival and Theatrical Performances |
| June 2 to 7 | Detmold, Germany | Wagner Week |
| June 2 to August 30 | Munich | Wagner-Mozart Festival |
| June 5 to 12 | Vienna | Vienna Festival Week |
| June 7 to 21 | Vienna | International Singing and Piano Competition |
| June 13 to 19 | Weimar | Tonkünstler Festival of Allgemeine Deutschen Musikverein |
| June 20 to 27 | Canterbury | Canterbury Cathedral Festival (Music and Drama) |
| June 20 to 23 | Zurich | Bruckner Festival |
| June | Zwickau, Germany | Robert Schumann Festival |
| June | Würsburg, Germany | Mozart Festival |

### JULY

| | | |
|---|---|---|
| July | Zoppot, Germany | Wagner Festival |
| July | Neuschwanstein, Germany | Wagner Festival |
| July 15 to August 15 | Berlin | Musical Art Weeks |
| July 18 to 21 | Linz and St. Florian Monastery, Upper Austria | Bruckner Festival |
| July 19 to August 31 | Bayreuth | Wagner Festival |
| July 20 to August 1 | Haslemere, England | Ancient Music Festival |
| July 26 to August 31 | Salzburg | Salzburg Festival |
| July 11-12 | Chur, Switzerland | Singing Festival |
| July 12, 19, 26 | Interlaken, Switzerland | William Tell Festival Play |
| July 26 | Champery, Switzerland | Costume Festival, music from 1830 |

### AUGUST

(See also above)

| | | |
|---|---|---|
| August 3 to 8 | Fishguard, South Wales | Welsh National Eisteddfod |
| August 2, 9, 16, 23, 30 | Interlaken | William Tell Festival Play |
| August 5 to 9 | Solothurn | 8th Swiss Yodeling Festival |
| August 8 to October 3 | London | Promenade Concerts |
| August 15 | Couvet, Switzerland | Cantonal Music Bands Festival |
| August 22 to 29 | Geneva | Debussy Festival |

### SEPTEMBER

| | | |
|---|---|---|
| September 3, 5 and 8 | Hereford | Three Choirs Festival |
| September 6, 13 | Interlaken | William Tell Festival Play |
| September | Frankfort a. M | Sacred Music Week |
| September 6 to 12 | Graz, Austria | Styrian Opera-Concert Week |
| September 20 | Gorlitz | Silesian Music Festival |

### OCTOBER

| | | |
|---|---|---|
| October 10 to 12 | Königsberg i. Pr. | 23rd Bach Festival of Neue Bachgesellschaft |
| October 11 | Leipsic | Bruckner Festival |
| October 21 to 23 | Sheffield | Music Festival |

# MUSICALES

### *Institute of Musical Art Preparatory Department in Concert*

The spring concert of the preparatory department of the Institute of Musical Art of the Juilliard School of Music, New York, was given in the auditorium on May 23. The program listed songs by Nevin and an Old English number sung by the classes in choral singing (Belle Julie Soudant, conductor); Shostakovitch's Three Fantastic Pieces for piano played by Billy Himberg; Brahms' waltzes interpreted by a group of Dalcroze Eurythmics students; the Handel sonata in E for violin and piano, featuring Helen Miki and Lily Miki; gavotte and musette for two pianos, with Jean Frank and Clara Malamut as the performers; and a finale by the orchestra of the preparatory department, a Tschaikowsky suite arranged by Tom Clark—March of the Tin Soldiers, Sweet Dreams, Humoresque and Kamarinskaja.

Creative work at the institute was represented by a sequence of original compositions, each with the composer at the piano. The general title of the episode was Midsummer Night in a Toy Shop (A Story in Tones for voice and piano). There were pieces for voices and for piano alone, including settings for The Moon Like a Flower, Awakening of Toys, Song of a Chinese Doll, Song of the China Shepherd Boy, The Gingham Dog and the Calico Cat and other expressions in tone of the animated playthings. Young composers represented were Clara Malamut, Barbara Holmquest, Arthur Ferrante, Marshall Wrubel, Jean Frank, Sari Cohn, and Leonard Eisner.

As usual in these preparatory department concerts, an important phase of the work at the Institute of Musical Art, the youngsters displayed musical vitality and keen interest in their work that gives significance to everything they do. Based on an excellent technical foundation, their playing and singing is a real vehicle for self-expression. The original compositions were well set up and extraordinarily good examples of juvenile tonal thought. S. N.

* * *

### *Bernard Gabriel Plays Recital of Dance Forms*

A large and receptive audience heard Bernard Gabriel, pianist, in his recital on May 19 at The Barbizon, New York. The program was described as a Recital of Dance Music. Early works of this school occupied the first group, including a pavana and galiardo by Byrde, a suite of dances by Purcell and another by Handel. Chopin was represented by two polonaises, waltz, menuetto, and two mazurkas. The list concluded with the Schubert-Liszt Soirees de Vienne, I Danced With a Mosquito (Liadow), Marche (Prokofieff), Mr. Gabriel's own Dance of the Atoms (by request) and tango and navarra by Albeniz. Performed with facile technic and fine negotiation of styles, this unusual assortment was interesting both academically and in a purely musical sense. The development of the dance form had excellent exposition under Mr. Gabriel's fingers, from the formalities of the classic phases, through the varying moods of Chopin, to the several types of present day expression. N. R.

* * *

### *Deborah Levin-Turesky in Piano List*

Deborah Levin-Turesky, pianist, was heard in recital on May 18 at the Barbizon-Plaza, New York. She presented unusual examples of early music, comprising Verso del Quarto Tono by Antonio de Cabezon, a blind organist of the court of Philip II of Spain; fantasia by another Spaniard, de Valderravano, sixteenth century lutist; and pieces by Neusiedler, Trabacl and Louis Couperin (uncle of Francois Couperin); then, turning to later days, the Prelude, Choral and Fugue of Franck, MacDowell's onata Tragica and compositions by Brahms and Debussy. Mme. Levin-Turesky is a fine musician, blending technical surety and fleetness with interpretative insight. T. P.

* * *

### *Maria Auletta Sings*

Arthur Michaud presented his artist-pupil Maria Auletta, lyric coloratura soprano, in debut concert at the Barbizon-Plaza Salon, New York, on May 17. Beginning with Italian items by Pergolesi and Durante, Miss Auletta continued with a well sung version of the Caro Nome from Rigoletto, the gavotte from Massenet's Manon and the Delibes song Les Filles de Cadix. Songs by Sibella, Tosti and Arditi preceded arias from Traviata and Madam Butterfly. After the intermission Miss Auletta sang numbers by Wolfe, Edwards, Kramer, Oley Speaks, Benenati, Bixio and Ponce. Her able accompanist was George S. Chase. The singer has a voice of ingratiating quality, flexible and enduring. She sings with taste and sense of style. Much applause marked her offerings. S. T.

* * *

### *Geon Junior Ensemble Appears*

A recital was given by the Marcella Geon Junior Ensemble at the Hotel Savoy Plaza, New York, on May 15. Those appearing were Rose Krauss, Helen Kriedman, Miriam Levy, Toby Schwartz and Miriam Topasch, all about eleven or twelve years old. They played piano music by Mozart, Grieg, K. P. E. Bach, Offenbach, Saint-Saëns, Beethoven, Paderewski, MacLachlen and Rolseth. The *allegro, andante* and *rondo* of a Mozart sonata were played by Miriam Levy, Miriam Topasch and Toby Schwartz respectively, with Miss Geon at second piano. Excellent and well developed sense of style, technical accuracy and verve characterized the performances of the young musicians. The large audience present applauded zealously. T. R.

* * *

### *Arsenault and Fordieri Heard*

A benefit concert was given for Romeo Arsenault, pianist, at the Plaza Hotel, New York, on May 21. Rosita Fordieri, mezzo-soprano, was the assisting artist. Mr. Arsenault presented groups by Chopin, another by Marpon, Couperin, Marot and Rameau, and numbers by Mozart, Tschaikowsky and Moszkowski. Miss Fordieri was heard in Saint-Saëns' aria from Samson and Delilah and a group by Pergolesi, Handel, Tirindelli, Kursteiner and Nogero. Gaetano Rummo was her accompanist. There were encores after each group, revealing the enthusiasm with which these artists were received by the large audience present. G. F. B.

* * *

### *Music School Settlement Recital*

The annual demonstration recital at the Music School Settlement, New York, of original compositions and improvisations by pupils of James W. Bleecker, head of the theory department, took place on May 20. Forty students participated, including twelve children of from six to eleven years. The original works performed ranged from short pieces by the youngest children, to movements from string quartets, songs, piano inventions, fugues, a set of variations on a theme, and solo compositions for violin and cello.

The string quartet movements, played by the Morgulis Quartet, included an excerpt from the quartet by Seymour Monat, the school's winner in the National Federation of Settlement's competition. Other works heard at the recital were Sylvia Smith's quartet, Rose Sass' Fugetta for piano, and Alison Thomas' song, You and I. The young composers had a large audience. E. K.

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# Chicago City Opera Company To Resume Tours This Fall

## Windy City's Spring Season Marked by Numerous Recital and Other Programs

CHICAGO.—This city by the lake is at present the nucleus of operatic ventures and unknown impresarios seem to spring up as fast as mushrooms. The name of the Chicago Opera Company had at one time an intrinsic value in the musical world. It is not so today, as with variance that title has been appropriated by fly-by-night managers, who without much backing have invaded the field of grand opera, promising big things and doing little to satisfy gullible patrons, who, attracted by the names Chicago Civic Opera Productions, Chicago Grand Opera Company, The Chicago Opera Productions and others even more misleading, purchase tickets.

This city is sick of those managers who use the good name of Chicago in vain. Musicians protest whenever jazz writers tamper with a classical composition. What about opera-lovers who see grand opera mutilated? To modify opera in order to condense a three-hour work to fifty minutes duration may be well, but to alter the spirit or character of a masterpiece is desecration.

It is therefore pleasurable to hear that the San Carlo Opera Company will again take to the road inasmuch as Gallo's opera forces are popularizing grand opera everywhere. It is also with a certain pride that we are able to announce that for the first time in five years the "real" Chicago Opera company will go on tour this coming fall. The Chicago City Opera Company is the right descendant of the Chicago Grand Opera Company, Chicago Opera Association, and the Chicago Civic Opera Company, and it is that Chicago City Opera Company which contemplates a three-week tour before the opening of its home season at the Civic Opera House late in October. We are told that Giacomo Rimini is to be the tour manager; Charles L. Wagner the road manager; Paul Longone the director; and Jason F. Whitney, president of the Chicago City Opera Company, one of the sponsors. Three operas will be given on the road—Pagliacci, with John Charles Thomas; Cavalleria Rusticana with Rosa Raisa as Santuzza; and Martha with Edith Mason in the title role.

### PATRICIA ANN LEVIT AT ORCHESTRA HALL

Not since the days of the late Fannie Bloomfield Zeisler and the popular Myrtle Elvyn has an impresario dared to present a local pianist in the huge Orchestra Hall, but the astute Bertha Ott believed that the talent and box office attraction of Patricia Ann Levit warranted the experiment. Miss Ott was right, for Orchestra Hall harbored a vast and distinguished audience for the recital of the twelve-year-old pianist on May 17. Three years ago when little Miss Levit first made herself known publicly, we realized that we had to deal with a prodigy, a little girl whose pianistic ability compared favorably with more mature and better known mistresses of the keyboard. Today Miss Levit has realized the hopes of her most sanguine admirers, for she has an astounding technic. This was fully proved by her mature and authoritative interpretation of the Beethoven sonata (No. 2), the Bach Italian concerto, a Chopin group and the Paganini-Liszt La Campanella, which formed her well arranged and imposing program. Without wishing to belittle the splendid training the little girl has received from her master teacher, Isadore Buchhalter, we cannot help recognizing her inborn musical taste and originality in her playing of the Beethoven sonata. In the Bach she demonstrated beyond doubt understanding of its classical import, bringing out all it beauties without affectation, yet with a nobility and serenity that enthralled her hearers. Her poetic insight was displayed in the Chopin nocturne and F minor ballade. Her tone is velvety, her technic impeccable and her fingers and wrists can produce dynamic effects of orchestral propensity. The audience was loathe to leave and many encores were added before the triumphant recitalist was permitted to retire.

### PINAFORE AT WOMAN'S CLUB

The Chicago Comic Opera Company presented Gilbert & Sullivan's Pinafore at the Chicago Woman's Club Theatre from May 17 to 23 inclusive. With this production the company closed its sixth season and judging from the interest displayed the organization will continue to function next season, fulfilling its mission of providing an outlet for young Chicago singers who desire to obtain direction and experience. The entire production was staged by Ralph J. Helperin and Hannah M. Rosenthal presided at the conductor's stand.

### SCHUBERT'S FIFTH HAS FIRST HEARING HERE

The WPA federal music project sponsored the second concert of the American Concert Orchestra, at the Great Northern Theatre, May 17, with Albert Goldberg as guest conductor. The program featured Schubert's fifth symphony in B flat major, which had its first Chicago performance on this occasion. Other orchestral numbers included a Chaconne for string orchestra by the Chicago composer, David Van Vactor; the overture to Mozart's Marriage of Figaro; and Strauss' Emperor waltzes. The soloist, Katherine Jeanne Smith, soprano, sang Non so piu from the Marriage of Figaro. Dvorak's Songs My Mother Taught Me and the Flower Song from Gounod's Faust.

### COMPOSERS' FORUM FEATURES THE WHITNEYS

At the second meeting of the composers' forum, a Federal Music Project, at Lyon & Healy Hall on May 18, the program was devoted to compositions by Robert Whitney and Arne Oldberg. The Divertimento for violin, viola and cello by Whitney auspiciously opened the program, as, beautifully played by Noreen (violin), Edna (viola) and Grace Whitney (cello), the novelty proved a happy contribution to chamber music literature. Mr. Whitney, though young in years, has already shown that ultra-modern tendencies are foreign in his musical idiom. This was demonstrated when the Chicago Symphony Orchestra under Dr. Stock presented his Concerto Grosso two years ago and further indicated in his Divertimento, which has the flavor of the days of knee breeches, of minuets and rondos. Originality and melodic trends are salient factors in Whitney's musical make-up. He never strives for big effects and the simplicity of his mood reflects the poet. His Sospiri di Roma for soprano, string quartet and piano indicates that young Whitney also knows the voice as well, for he does not ask the soprano interpreter to encompass impossible intervals. Marjorie Livingston and the Whitney Ensemble as well as the composer were buoyantly feted at the conclusion of the cycle comprising Al far della Notte, Red Poppies, The Mandolin and Spuma del Mare. Later in the evening Mr. Whitney and Caroline Solfronk, flutist, introduced his scherzo for flute and piano. The program further contained Arne Oldberg's quintet in C sharp minor, which, well performed by the Whitney Ensemble, was cordially received.

### DONNA PARKER ANNOUNCES OPERA ENGAGEMENTS FOR VANNA

Announcement comes from the Donna Parker Concert Management that contracts have been signed for the young Chicago soprano, Gina Vanna, for appearances with the San Francisco Opera Company during the 1936-37 season. Miss Vanna will sing in Pagliacci with Martinelli and Tibbett; in Gianni Schicchi with Tibbett; in Marriage of Figaro with Rethberg, Lehmann and Pinza, and several other major roles. Gaetano Merola, managing director of the San Francisco Opera Company, engaged Miss Vanna after hearing her sing under the baton of Otto Klemperer with the Los Angeles Philharmonic Orchestra on May 16 and 17 and Conductor Klemperer reengaged her immediately for a third performance of the Brahms Requiem and also for a return engagement at Hollywood Bowl this summer.

### MUSICAL GUILD STUDENTS

The Musical Guild, formed for the purpose of promoting and protecting the interest of musicians, presented in debut recital Margaret Jean Cree, cellist, and Evelyn Tiander, pianist, in Kimball Hall on May 18. Miss Cree is a talented pupil of Lois Bichl, a member of the Woman's Symphony Orchestra, and judging by her playing of the Tschaikowsky Rococo Variations she has good technic and draws from her instrument a tone small in volume but of lovely quality. Miss Tiander, a pupil of Cecile de Horvath, played brilliantly the Schumann Carnaval. She may be classified as an enthusiast of the keyboard, as she impressed as being too fiery. This might, however, have been due to nervousness.

### EDWARD COLLINS' RECITAL

Edward Collins appeared in piano recital at St. Catherine's College, St. Paul, Minn., on May 16, and on May 24, gave his annual Chicago recital at the Studebaker Theatre.

### HANNA BUTLER AND PUPILS GIVE CHARITY PROGRAM

The charity program for the benefit of Illinois Masonic Hospital and other charities given by Hanna Butler and her artist students with the assistance of a group of Dalcroze interpretative dancers on May 18, brought a neat sum to the worthy cause. For the house was sold out with enthusiasts of the Butler Studios. Lack of space forbids dwelling on the merits of the singers—Ruth Loftus, Harold Hammond, Ryta Warsawska, Virginia Prather, Beverly Kirk, Sverra Oestheim, Adelaide Anderson, Thelma Jensen, Auverna Smith, Marjorie Wescott, Janet Deklnatel, Leah Berggren, Alice Bradley, Alice May Bovee, Ruth Braun, Joy Genevieve Cole, Terry Rivett, Frances Kearns, Pauline Swain, Mildred Boberg and Norma Gregg. In place of Marjorie Livingston, who was singing on the same evening at the Composers Forum in Lyon & Healy Hall, Mme. Butler joined forces with Miss Deklnatel in the duet from Lalo's Roi d'Ys, in which mentor and pupil rose to vocal heights.

### TARNOWSKY'S PUPILS IN FRENCH LIST

In the fifth recital of the series given by students of Sergei Tarnowsky and sponsored by De Paul University School of Music, at Lyon & Healy Hall, on May 20, the program was devoted to French composers. Dorothy Pollen and Mildred Froehlich were heard in The Morning and The Evening for two pianos by Chaminade. To Beverly Magged fell the task of playing Godard's Shepherds and Shepherdesses and Mazurka in B flat. A group of Debussy was played by Richard Platt, Ethel Kane and Samuel Sorin. Two Fauré numbers were allotted Mildred Froehlich and Mae Yampolski. Samuel Sorin, who is to give a recital of his own in Kimball Hall next week, concluded the program with Chabrier's Bourree fantasque. It has been our pleasure to witness the performance of these students in previous recitals in the series and we only add that they shine as interpreters of French composers as well as in works of composers of other nations. If we single out Rose Goldberg's beautiful interpretation of the Wiener sonata, it is due to the fact that we were not conversant with the work—a whimsical composition well worth being listed between Debussy and Fauré.

### HENIOT LEVY COMPOSITIONS PROGRAMMED

Two piano compositions from the prolific pen of Heniot Levy—In the Fall and Ping-Pong—were played by Ruth Taylor, a former student of Mr. Levy, and Arthur Byler, at Doane College, Crete, Neb., on May 6.

### ABC ENGAGES HOME TALENT

Pursuant to its policy of securing prominent Chicago musicians to furnish programs, the Affiliated Broadcasting Company has added the names of Maurice Rosenfeld, Alice Oleson, Dave Bacal, Fay Kreer, Margaret Perry, Jane Harvey and Alexander Joseffer. Mr. Rosenfeld, known throughout the country as pianist and critic as well as

(Continued on page 24)

*PAUL GUNDLACH,*
*pianist and composer, is now in Battle Creek, Mich., where he has been heard over Station WELL and in recitals at the Sanitarium. He gave two recitals at Battle Creek College, one for the Music Teachers Club, and a joint recital with Olive Ashton, soprano, at the Woman's League. He also coached Marion Riley in his own songs and in Eliland (Fielitz), and broadcast with her. His programs have included works by Haydn, Mozart, Beethoven, Grieg, Liszt, and his own suite illustrating the months of the year. On May 30 he joins with Miss Ashton in a recital at the Sanitarium, when he will perform music by Bach, Beethoven, Schumann, Chopin, Liszt and items from his own works, among them Maytime, dedicated to Leta Browning. Mr. Gundlach has appeared in the Greater New York City district in recitals over radio and in the Brooklyn Academy of Music.*

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## CONSERVATORIES and SCHOOLS

### *Peabody Conservatory of Music*

BALTIMORE, MD.—Laurence A. Petran, of Minnesota, has been awarded the Master of Music degree at the Peabody Conservatory of Music, Baltimore, Maryland. This is the second time in the history of the conservatory that this degree has been conferred upon one of its students. Four of the advanced students have been awarded the Bachelor of Music degree at the Peabody Conservatory. The degrees in piano go to Dorothy E. Bunkley of Virginia, Tracey Archibald Eaton of New Hampshire, and Lucy Temple Willis of Virginia. The Bachelor of Music degree in school music has been given to Louis W. Hilbert, Jr., of Catonsville, Md. The degree is awarded for pronounced and well rounded musicianship, in addition to a comprehensive academic training. The diplomas, the highest honor awarded at the Peabody Conservatory, were awarded this year to Leah Effenbach of Washington, in piano, and to Bernard Milofsky of Washington, in violin.

Miss Effenbach was heard in recital at the school on May 18. She has been a student at the conservatory for the past four years, under the tutelage of Alexander Sklarevski in piano and Gustav Strube in harmony and composition. Her examinations were concluded early in May and she is the one hundred and seventeenth student to receive this prize. Mr. Milofsky is a student in the violin department, having had his musical guidance under J. C. Van Hulsteyn and Frank Gittelson, with harmony and composition under Gustav Strube. He was successful in receiving the award of the Chauncey Brooks Violin Scholarship at the conservatory and last season was given the Milton Blumenberg Memorial Prize. The object of the latter award is to make possible further study for a student whose past scholarship merits the award. Mr. Milofsky's recital was given May 19 at the Peabody Conservatory. Both Mr. Milofsky and Miss Effenbach took their final tests at an examination in which the judges were Josef Lhevinne, pianist, and Louis Persinger, violinist. The diplomas were conferred upon these students by the president of the board of trustees of the Peabody Institute, Lawrason Riggs, at the commencement recital on May 28.

### *Cleveland Institute of Music*

CLEVELAND.—The Cleveland Institute of Music summer session opens June 22 and runs to August 1, the six-week program maintaining same standards and under the regular faculty of winter courses. Providing opportunity for teachers and advanced students seeking opportunities for intensive work and at the same time to visit an attractive vacation city, the institute summer session is expected to draw a record enrollment. From the vacation aspect, Cleveland this year is attracting many visitors because of its Great Lakes Exposition on the shore of Lake Erie, among them many music lovers to hear the country's leading symphony orchestras directed by eminent conductors, and other prominent musical organizations and soloists.

Summer course credits may be applied toward the Bachelor of Music degree, with six the maximum number of semester credit hours that can be earned, seven with permission of the director. Courses include applied music—piano, organ, strings, voice, orchestral instruments—harmony, composition, counterpoint, ear-training, keyboard harmony, solfege, orchestration, music history and form, ensemble, ensemble singing, pedagogy.

Public school music conducted by the institute in cooperation with Western Reserve University has a comprehensive offering of summer courses, covering a complete range of work from kindergarten through high school, emphasis placed upon practical demonstration of the application of theory to practice.

Special classes for children, including elementary theory as a foundation for beginning study of an instrument, elementary piano with a class of three, are announced for the institute summer session, in addition to private lessons. Sight-reading classes, pre-conservatory voice study for boys and girls who give promise of being future singers, modern dance classes, are further features of the Institute summer school. The latter are directed by Eleanor Frampton of the Humphrey-Weidman School of New York.

On the faculty for the 1936 session will be: piano: Arthur Loesser, Estelle Berman, Jean Martin Buck, Ruth M. Edwards, Bertha K. Giles, Theresa M. Hunter, Jeanne Meagher, Dorothy K. Price, Corinne Rogers, Doris Runge, Lawrence Stevens; violin: Marie M. Martin, Margaret Wright Randall, Homer Schmitt, Charlotte Demuth Williams; cello: Edward Buck; voice: Nevada Van der Veer, Emanuel Rosenberg, Anne Maud Shamel; organ: Henry F. Anderson, F.A.G.O.; modern dance: Eleanor Frampton; theory: Edward Buck, Verna Straub; elementary theory for children: Marie Martin; voice and violin coaching: Arthur Loesser; orchestral instruments: William Namen, horn, others to be announced; pedagogy: Ruth Edwards, Margaret Randall, Marie Martin; ensemble: Arthur Loesser, Ruth Edwards, Edward Buck; music history: Arthur Loesser; ensemble singing: Emanuel Rosenberg.

### *David Mannes Music School*

Diplomas were awarded in May to Jean Schneider of St. Louis, Mo., for cello, and to Tom Sherman of New York for piano, by the David Mannes Music School, New York, where both are students. Margaret Alexander of Quincy, Ill., and Goldie Faber of Jersey City, N. J., will receive teachers certificates.

All four students gave performances at the school. Miss Schneider was soloist with the Senior Orchestra under the direction of Mr. Mannes in their concert on May 18; Mr. Sherman gave a recital on May 20; Miss Alexander on May 21, and Miss Faber on May 25.

## I SEE THAT

Ethel Leginska arrived in New York on May 25 by the SS. Normandie.

* * *

Sailing from New York on May 26 on the SS. Normandie were Edward Johnson, Mrs. Feodor Chaliapin, wife of the Russian basso, and her daughter, and Sol Hurok.

* * *

The SS. Champlain, sailing from New York on May 23, carried Scipione Guidi, Jacques Goutmanovitch, Leopold Mannes, Bernard R. Laberge, Eugenia Buxton.

* * *

Ruth Deyo Dalton and her husband, Charles Dalton, have sailed for London. Following their English visit, they go to their home in Egypt for an undetermined stay.

* * *

Winifred Welton, soprano, and pupil of Vera Nette, and Frederic Marshik, pianist, gave a joint recital at Aeolian Hall, New York, on May 18.

* * *

Albert Mahler has been engaged to sing the leading tenor roles with the St. Louis Municipal Opera this summer. He opens the season there on June 15 in The Three Musketeers, followed by The Bohemian Girl, The Merry Widow, New Moon and the first performance anywhere of Ivor Novello's new musical, One Glamorous Night.

* * *

Conrad Thibault, young American baritone, will be guest soloist on the General Motors Hour on June 7.

* * *

Adele Rankin conducted the People's Civic Chorus of Jersey City, N. J., in Bergen Lyceum on May 13 in the annual spring concert, presenting a program of standard and novel works. Hallelujah by Bach contrasted with Ferrari's In the Great Hall, male choruses, women's voices. Soloists were M. P. Boone, tenor, and Arthur Baecht, violinist.

* * *

Henry Hadley will conduct a symphony orchestra of sixty-two selected musicians at the annual concert on June 7 at the music shed on the Carl Stoeckel estate in Norfolk, Conn.

* * *

At the recent musicale and dance of the Marcella Geon Ensemble at the Hotel Savoy-Plaza, New York, Songs at Midnight were presented by members of the class for musicianship and sight-singing—Polly Metchik from Charlotte Dorée studio; Frieda Volkert from Leon Carson studio; Mary Louise Quevli from the company appearing in May Wine; and William Sunderman.

* * *

Stell Andersen was the piano soloist with the Brooklyn Symphony Orchestra under the direction of Franco Autori on May 20, playing the Grieg concerto, at the Brooklyn Academy of Music.

* * *

Mildred Dilling, harpist, and Marcel Hubert, cellist, will give a series of joint recitals next season.

* * *

The New York Madrigal Society women's chorus (Marguerite Potter, director, announces vacancies for six women singers who possess both quality of voice and musicianship. Broadcasts and concerts have been planned for next season, in addition to the annual Town Hall concert. Applications may be made to the secretary, 817 Steinway Hall, New York.

* * *

Yolando Greco, harpist, and Edwin Grasse, violinist and composer, appeared at a Scholarship Fund Benefit, conducted by Charles A. McLain, at the Barbizon-Plaza, New York, May 20. The former played works by Cherubini, Saint-Saëns and Pinto, and Mr. Grasse was heard in solos by Paganini, Wilhelmj and himself.

* * *

Joseph Regneas, vocal instructor and coach, will be in his New York studio three days weekly during the summer.

* * *

Raymond Shannon, baritone, gives his Living Song Pictures for an invited audience at The Barbizon-Plaza, New York, on June 1.

* * *

Beatrice McCue gave a pupils' musicale at the Soldier's and Sailor's Club, New York, on May 23.

* * *

Dorothea Lawrence, soprano, offered a recital of two arias and eleven songs by modern composers, at the Music-Education Studios, New York, on May 27, with Nils Nelson at the piano.

* * *

Boris Levenson has been awarded the first prize for his string quartet (op. 79) by the Southern Festival of Allied Arts, sponsored by the Los Angeles Chamber of Commerce.

* * *

William Penny Hacker, conductor of the Albany (N. Y.) Philharmonic Orchestra, leaves on June 4 for Mexico City to conduct three symphony concerts there with the Orquesta Sinfonica. He will present several piano recitals under the direction of Ernesto de Quesada. Mr. Hacker is a protégé of José Iturbi and conducted under his direction in Mexico in 1934.


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# Cause of Native American Composition Espoused by Boston Peoples Orchestra

## Fabien Sevitzky, Conductor of Ensemble, Tells of Program Including Many Novelties Presented by Hub Organization This Season

Interviewed the other day in Boston at the end of the current season of the Peoples Symphony Orchestra of that city, Fabien Sevitzky spoke with more than a little satisfaction of the achievements of that orchestra during the three years in which he has been its director. And in his speech Mr. Sevitzky makes manifest the enthusiasm which he displays in his conducting.

"I would like to point out first of all," he began, "the large number of American composers to whom we have given a hearing. In the course of the past three seasons no less than twenty-seven of them have been represented by some thirty-five compositions, and most of these were played at our concerts for the first time in Boston—some of them for the first time anywhere. Among the latter were the Japanese Nocturne of Bainbridge Crist, Paul White's The Voyage of the Mayflower and the Russian Dances of Alexander Tcherepnine who, if not a full-fledged American, has taken out his first citizenship papers. Then in the list of American composers to whose works we gave Boston premières are the names of Cesana, Dubensky, Gilbert, Hadley, Mary Howe, Horace Johnson, Samuel Lieberson, Daniel Gregory Mason, Frances McCollin, George McKay, Arthur Shepherd, Edwin Stringham, Emerson Whithorne, Roger Sessions and Arthur Foote."

Like all of the younger conductors, in whom the spirit of discovery is still strong, Mr. Sevitzky delights in the novelties he can present. "Nor have the premières been confined to the works of native composers," he continued. "During these three seasons the Peoples Symphony Orchestra has given the first American performances of Attaberg's Varmlands Rhapsodie, Bach's cantata, Schleich spielen die Wellen, Grovlez's Le Reposier des Amants, the overture to Handel's Agrippina and Schubert's E major symphony as completed by Weingartner, a charming composition. Ifukbe's Japanese Rhapsody, a striking and very difficult work by a native Japanese, was played by us for the first time anywhere. Among the foreign compositions given their Boston premières were Elgar's Sospiri and Saint-Saëns' Sarabande."

Passing then from the matter of his programs to that of the soloists at these concerts, Mr. Sevitzky explained that the Peoples Orchestra has continued under his direction, as in the past, to depend to some extent upon resident artists. "But to them have been added such distinguished visitors as Leonora Cortez, Ervin Nyiregyhazi, Frances Nash, Jeanne Behrend and Alexander Kelberine among the pianists and Lea Luboschutz, Sylvia Lent, Celia Gomberg and Jeanne Gauthier among the violinists," summarized Mr. Sevitzky, "while Frances Blaisdell and Mildred Dilling were heard in Mozart's concerto for flute and harp. For singers we have had, among numerous others, Isabel French and Maria Koussevitzky, sopranos who make their homes in Boston; Nadine Waters, colored soprano recently returned from Paris; Howard Harrington, tenor, and Benjamin de Loache and Edwin Fowler, baritones."

### Choral Works Presented

Then, returning to the matter of the music performed: "Realizing the importance of choral music in an orchestral season, I have placed on one or another of the programs of the orchestra Mozart's Requiem, Beethoven's ninth symphony and Kodaly's Psalmus Hungaricus as well as the cantata of Bach I previously mentioned. This cantata, by the way, was heard at the concert which marked the two hundred and fiftieth anniversary of the births of Bach and Handel. And there have been other choral pieces.

"Like every conductor, I have tried, too, in my programs to balance the old and the new, the novel and the familiar. We have given five symphonies of Beethoven, three of Tschaikowsky and two of Brahms, to mention but a few of the standard works in this form, while to the repertoire of the orchestra, which, by the way, has just completed its sixteenth season—have been added in these past three years such modern masterpieces as Ravel's Daphnis and Chloe (the second suite), Strauss' Till Eulenspiegel and Stravinsky's Firebird."

To complete the picture there should of course be mention of the quality of performance, but here Mr. Sevitzky protested, not unnaturally: "It is more fitting that some one else should make this comment. But it does seem to have been the consensus of critical opinion that the technical standard of the orchestra has been much improved through these three seasons. And I should like to pay sincere tribute to the men of the Peoples Symphony Orchestra who, in spite of lack of suitable remuneration for their services, have given so generously of their best."

S. R.

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### *Griggs Plans Eight Educational Recitals*

Hazel Griggs, pianist, plans eight monthly recitals for teachers, beginning in September, to include teaching material for beginners and intermediate pupils as well as those of advanced ability. Informal talks on the compositions are to feature these programs.

## RADIO HIGHLIGHTS

### Dialed by M. L. S.

A writer in the New York Herald Tribune of May 24 is so impressed with the part that "Love" has played in christening Hollywood's super-super productions for the last twenty years, that he has compiled some of these titles—which run to more than a column. To name a very few, they include ABC of Love, Ain't Love Fun?, Free Love (not to be confused with Free *to* Love), Brotherly Love, Hooray for Love, Lord Loves the Irish; also Love, Honor and ?, Love's Lariat, Love Me Tonight, Love's Pilgrimage to America, What Women Love, and When a Dog Loves. This speaks well for Love's audience lure in the field of cinema. However, the radio does not seem to specialize so much in the tender passion. We cannot, at the moment, anyway, recall a single skit or series that has "Love" in the title, and love scenes are pretty few and far between on the air waves. . . . Just why is beyond us. The same people listen to the radio as go to the movies. Perhaps love-on-the-radio isn't so felicitous because only hearing the dialogue between unseen persons gives the listener a nasty feeling of eavesdropping on an extremely private conversation. Or it may be that the arm-chair auditors get so tired of love in song that when the saccharine begins to seep into the spoken word the general impulse is to twist the dial to the station featuring Fred Allen.

General Motors, which has been sending most of its concerts from New York, except the Easter Sunday one from Lansing, Mich., took another cross-country jaunt for the May 24 broadcast; to the West Coast this time. Erno Rapee conducted a guest orchestra, the Los Angeles Philharmonic ensemble, from the Hollywood Bowl, with Rosa Ponselle of the Metropolitan Opera as the soloist. The announcer described the scene, which took place at six in the evening, Pacific Coast time, and numbered the audience at 20,000. Miss Ponselle sang arias and songs and achieved another in her list of trumphs on the air. The soprano's voice came over clearly, its golden beauty transmitted with fidelity. The hook-up was the NBC red network.

On the same evening the regular WABC feature of the Ford Hour brought Georges Miquelle, cellist, and Ilya Schkolnik, violinist, as soloists with the Greenfield Village Children's Chorus and the Ford Symphony Orchestra under Victor Kolar. Outstanding for its firm and lovely tone and deep feeling was the playing of Mr. Miquelle, whose seasoned art is a fine medium for the best in musical expression. Ilya Schkolnik, a violinist of parts, also scored, and the young choristers showed themselves well trained and earnest in group vocalism.

Protagonists on the Magic Key Hour, RCA-Victor's Sunday afternoon offering over WJZ, included Helen Jepson, soprano of the Metropolitan, and Harold Bauer, pianist. Both were in excellent form, and contributed much to the program, Miss Jepson by her limpid and flexible voice, Mr. Bauer through his renowned keyboard powers.

Mischa Levitzki, one of America's most potent pianists, was the guest of the Kraft Music Hall on May 21 (NBC red network). The Metropolitan Opera broadcast (also an NBC feature) of Saturday afternoon was the current "hit" of the popular season, The Bartered Bride. The sprightly work has been heard over the air in a previous season under Gatti-Casazza's regime, but the English libretto was new to the radio. The words came over with clarity, and this combined with the excellent translation of the humor into English idiom, should go a long way to win air-minded opera listeners to a more general presentation of music drama in our own language.

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# Syracuse College of Fine Arts Launches Series of Twenty Recitals

## Resident Symphony Orchestra Presents Two Concerts—Graduate Students Appear—Compositions by Halsey Stevens Presented —George Mulfinger's Work Premiered

SYRACUSE, N. Y.—On April 24 the College of Fine Arts at Syracuse University began a series of twenty recitals and concerts by its music organizations, graduate students and seniors. Four singers, nine pianists, three organists, a violinist and three students of composition were presented in recitals and the Men's Glee Club, the Women's Glee Club and the Chapel Choir gave concerts. In addition the Weymer Harp Ensemble gave five concerts in the southern part of the state, the Men's Glee Club offered concerts in Rome, Oneida and Cortland, and the University Singers presented concerts at the State Normal School and the High School in Oswego.

ORCHESTRAL OFFERINGS

In the city the music season came to a close with two concerts by the Syracuse Symphony Orchestra. At the eighth of a series of ten concerts the orchestra under the direction of Nicholas Gualillo, assistant conductor, presented its regular conductor, Andre Polah, as violin soloist in Bruch's concerto for violin and orchestra. A large audience applauded Mr. Polah to the echo for a brilliant and musicianly performance of this grateful and effective number.

Graduate students presented by the college were Nancy Poore, organist, Elizabeth Ellis, violinist, Ruth Dowd, soprano, Halsey Stevens, composer, and Clair McGavern and Stuart Pratt, pianists. These students, talented, thoroughly trained and of ample experience as performers, attracted large audiences and gave recitals of professional quality.

Among the seniors who gave recitals Guilford Plumley, pianist, and Casper Loadwick, tenor, are particularly to be mentioned. Both have been awarded university scholarships for an additional year of advanced study. As the holder of the highest scholastic standing in the College of Fine Arts, Dena Ferguson, pianist, has been awarded a postgraduate scholarship. Nancy Poore, a graduate student in organ, has been awarded a fellowship at the Curtis Institute of Music.

NEW COMPOSITION.

One of the most interesting recitals given at the college was a program of original composition by Halsey Stevens, a graduate student in the classes of Dr. William Berwald. The opening number, a sextet in D minor for violin, violas and cellos in four movements, demonstrated Mr. Stevens' ability to handle modern thematic materials in the larger forms. Especially interesting was the fourth movement with its adagio, moderato and fugato. Seven songs were listed but owing to the illness of one of the singers only four were heard, the second group being replaced by Mr. Stevens' sonatina in G for piano which was not originally programmed. The songs heard were well written in a modern vein, effective for the tenor voice and with particularly expressive and unified accompaniments. Mr. Stevens appeared as piano soloist in a group of three numbers from his suite of Circus Pieces. The program closed with two choruses beautifully sung by the University Singers.

May 22, the Syracuse Symphony Orchestra (Andre Polah, conductor) presented George Mulfinger of the Fine Arts music faculty in the dual role of composer and pianist in his theme, variations and finale for piano and orchestra. The theme, somewhat sombre and of modern character, was followed by six variations and a brilliant finale in which the composer showed a masterly sense of orchestration and a pianistic idiom of power and expressiveness. In performance Mr. Mulfinger did not rank second to his ability as a composer. An ovation was given him at the close of the number and he was forced to return a half-dozen times to bow his thanks. Mr. Polah and his men gave warm and musicianly performances of Brahms' fourth symphony, the Lohengrin prelude and Kikimora by Liadoff. H. L. B.

*VICTOR PRAHL*

*American baritone of Paris. Among Mr. Prahl's recent engagements were a concert at the Schola Cantorum devoted to first auditions of works by American composers in which he sang five songs by Charles Ives, two by John Alden Carpenter and two by Edmund Pendleton; a recital at the American School of Paris; the baritone role in Liza Lehmann's Persian Garden at the Raspail Club; a recital at Les Invalides; the baritone part in Handel's Passion at the American Church; a concert at the Union Interalliée and a recital at Cagnes-sur-Mer.*

### *Yale Glee Club to Tour Europe*

Albert Morini Concert Management announces that the first concert of the Yale Glee Club on their European tour takes place at the Salle Pleyel in Paris on June 25, under the patronage of the American Ambassador, Jesse Strauss. On the following day the members of the Yale Glee Club, with their conductor Marshall Bartholomew, proceed to Brussels where a special concert is offered to the students of the Brussels University in the afternon, and a public one on the same evening.

From there the club is going to Amsterdam for a concert on June 27 in the Concertgebouw; Scheveningen, June 30; Copenhagen, July 2; Malmö, July 6; Stockholm, July 7; Oslo, 9 and 11; Dramen, 10; and Göteborg, 12.

Mr. Morini has also received an invitation from the Finnish Government for a tour through Finland, and a larger group of the students will give two concerts in Helsingfors before returning to the United States.

### *Lange to Lead Orchestras as Guest*

The Philharmonic-Symphony Society announces that it has released Hans Lange to fulfill a number of other engagements next season including the week beginning March 29 when, while Artur Rodzinski is in New York, he will be a guest conductor of the Cleveland Orchestra. Next winter Mr. Lange will again conduct the Philharmonic-Symphony Chamber Orchestra in a second New York series of concerts for the benefit of Bennington College, Bennington, Vt. Despite other activities, however, Mr. Lange remains on the regular staff of conductors of the Philharmonic-Symphony Society, ready in case of emergency to replace any of his colleagues.

For this summer, after a brief vacation, Hans Lange takes up his baton again. In St. Louis he directs the St. Louis Little Symphony Orchestra in three of its outdoor concerts, June 30, July 7 and July 14. On July 28 and August 4 Mr. Lange is to conduct the Portland (Ore.) Symphony Orchestra.

### *Goldman Band Again to Give Outdoor Season*

The Goldman Band season will be held in New York beginning June 17 in Central Park. Edwin Franko Goldman is the director. Several novelties are announced for the programs, including a prelude and fugue in B minor by Bach, Berlioz' overture to Beatrice and Benedict and a festival march by Victor Herbert which was only discovered among his papers several years after his death. First performances include a new band arrangement of Johann Strauss' Emperor Waltz and a new Goldman march, Bugles and Drums. All these works will be presented on the opening program.

During the season other new works or arrangements scheduled are Moussorgsky's Pictures at an Exhibition, the scherzo and march from Prokofieff's Love of Three Oranges, Borodin's Polovetzian March, Liszt's third Hungarian Rhapsody, Saint-Saëns' Phaeton, a military march by Richard Strauss, Glinka's Russlan and Ludmilla overture and several Bach works. American works occupy two complete programs.


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## Covent Garden Opera

(Continued from page 5)

sary to expatiate. Kirsten Flagstad will appear in the second cycle, so aside from the said Nordic Fricka and Waltraute, an excellent English Erda (Edith Furmedge), a bright-voiced British Froh (Henry Wendon), and a satisfactory Gutrune in the person of Maria Nezabal, the only significant new features are Elisabeth Rethberg as Sieglinde and Emanuel List as Hunding and Hagen. Again, as in former years, the outstanding figure is Rudolf Bockelmann, a really great Wotan; again the Siegmund and Siegfried is warm-voiced and heroic Lauritz Melchior; again the arduous task of singing both Brünnhildes falls to Frida Leider, who accomplishes the feat superbly and who earned a memorable ovation after this, her twelfth annual appearance here. Mme. Leider's scene with Rethberg in the second act of the Walküre was perhaps the finest and certainly the most moving scene in the entire four days.

### Perfect Wagnerites

The audience as usual is indefatigable. It arrives in broad daylight, at 6 P. M., goes out for dinner after Act I, and stays religiously till near midnight. And it goes wild with enthusiasm, rather indiscriminately, after every act, since the Ring—and Wagner in general—is *hohe Mode* in England. Wagner is Hitler's greatest propagandist and in contemplating these "good old German gods" it is no wonder that the average Britisher glories in the fact that he has more things in common with the Germans than with the Latins. That is the keynote of the new pro-Germanism hereabouts.

Scenically of course the show is no more convincing than it ever was, cyclorama, "practicable" scenery and cloud-projections notwithstanding. One wonders whether Wagner, had he seen Hollywood's hocuspocus, would have bothered with all this cardboard and machinery. No credit is given to a producer this season, by the way, and the folks at Covent Garden, having decided to cash in on Dr. Erhardt's presence, are soft-pedalling that side of the work. They would have been well advised to abandon the Wimbledonian kilties which Erhardt or Volkonsky put on the minor Valkyries.

On the other hand they could have spared themselves the trouble of installing a new Dragon—not the fiercely thrusting Lenox Avenue Local breed we used to admire at the "Met," but a gentle, benevolent beast who curls up and dies with a rather comic smile.

### Tosca Against the Orchestra

In order to bring my chronicle up to date, it is necessary only to record a performance of Tosca in which the style of orchestral accompaniment above referred to, which sometimes becomes a cruelly uneven contest between the orchestral hardware and the fragile human lung, was triumphantly essayed by Signor Bellezza. Lauri-Volpi nevertheless came through with Recondita armonia and the rest, while Gina Cigna, one of the best available native Italian sopranos, managed to be heard in a beautifully done Vissi d'arte. Alexander Sved was anything but alluring as Scarpia, which is as it should be, except that Puccini intended even his villains to sing with *Schmalz*.

*JOHN HAND,*

*teacher of voice culture and operatic and concert repertoire, and general director and conductor of the New York Light Opera Guild, will hold an eight weeks' summer course at his New York studio from June 8 to July 31. In addition to thorough training in the natural bel canto method and coaching in platform and stage performance, the John Hand Vocal Studios offer opportunities for the young singer to be cast, trained and presented in scenes from grand opera; to be presented in minor roles in New York operatic productions; and debut in leading roles when ready. (Photo by Grace Voss.)*

Kimball Hall on May 11. René Devries.

## Events in Chicago

(Continued from page 20)

pedagogue, weekly relates his reminiscences. Miss Oleson has a piano skit entitled Piano Moods. Miss Perry's Messages of Hope on the Old Lamplighter program is also a weekly ABC feature. Mr. Bacal is the official organist of ABC, and Mr. Joseffer the staff pianist, while Miss Kreer's Living Love Songs are being programmed several times each week. Jane Harvey's Organ Moments and the ABC Symphony Orchestra (Armand Buisseret conductor) serve daily the twenty member stations affiliated with the new Chicago station.

### Chicago Artists Association's Final Program

The final concert of the Chicago Artists Association in Curtiss Hall, May 19, was given by Mae Doelling Schmidt and Genevieve Davison, pianists; William Miller, tenor; Mary Hansen Rasmussen, violinist; Olive June Lacey, soprano, and F. Juilius Giesbert, the guest of honor.

### Sample Student Activities

Singers studying with John Dwight Sample are constantly in demand for concert, recital and oratorio engagements. D. Edgar Davies, baritone, sang the Creation with the Mastersingers of Racine, Wis., on May 17. Robert Lyon, baritone, was soloist at the Kimball Hall concert of the De Paul A Capella Choir on May 12. Sara Corinne Mason was soprano soloist at the spring festival at Jacksonville, Ill., on May 1. John Macdonald, bass-baritone, sang Elijah at Mt. Vernon, O., on May 19, and on May 20 he sang the bass solos in Bach's Christmas Oratorio at Denison University at Granville, O., making his third engagement at Denison within a year. Ruth Slater was the contralto soloist in a performance of Elijah at Champaign, Ill., on May 3. Max Vinsonhaler, baritone, was presented in recital by the Society of American Musicians at Kimball Hall on May 5.

### Chicago Musical College Events

Clara Friend, student of Rudolph Ganz, is pianist with the Lawrence Trio which gave a recital at the Central Y. M. C. A. College May 24.

Charlotte Chambers, violinist, of Leon Sametini, and Brina Nelson, pianist with Rudolph Ganz, were presented in Senior Recital in the Little Theatre, May 20. Miss Chambers was the guest artist on the preparatory department program May 9.

The studio recital of May 15 was given by pupils of Hilma Enander, Elizabeth Guerin, Frances Frothingham, Dorothy Crost, Berenice Jacobson and Julia Lois Caruthers. The junior department program of May 16 had as its guest Grace Chapman, violinist. The following teachers were represented: Frances Frothingham, Myrtle Hahn, Myrtle Oglesbee, Rose Schwartz, Elizabeth Guerin, Ann Sevin, Eudora Harbers and Graham Reed.

Erna Neese, soprano, student of Marjorie Gillam, is appearing every Tuesday on the German Hour over WGES, and on Sundays over ABC chain. Mary Jane Falvey, soprano, is heard every Monday, Wednesday and Friday over ABC. Blanche Rauch, soprano, is soloist at the Broadway Methodist Church.

On May 17 Louise Helstrom Crum presented a program for the Veterans at the Edward Hines Veterans Hospital. Those participating were Edward Wencel, student of Leon Sametini; Clara Sallman, pupil of Mrs. Crum; Margery Smith, studying with Rudolph Ganz; Standord Espedal, WBBM artist from the studio of Mrs. Crum; and the Win Trio, consisting of William Anderson, Ivan Nyblad, and Norman Jensen.

Elizabeth Brown, contralto, of the vocal department, who appeared in the University of Chicago production of Schvanda, has been engaged by the Chicago City Opera Company for the coming season. Miss Brown and Thomas Ingram, pianist, student of Rudolph Ganz and Mollie Margolies, appeared in joint recital in Fullerton Hall of the Art Institute on May 13.

### American Conservatory Notes

Sarah Rosekrans, contralto, student of Charles La Berge, appeared in recital before the Music Clubs of Marshfield, Wis., on May 4. Mrs. Rosekrans was also presented recently in the Sunday Evening Musicale at the Allerton House.

Mary Cook, formerly a pupil of the conservatory, presented the North Central College Girls Glee Club of which she is director, in the annual spring concert in Naperville, Ill., on May 1.

Elizabeth Pitsch, soprano, studying with Theodore Harrison, has been engaged for the General Mills Company radio program, heard over the Columbia network.

Ruth Dimond, soprano, and Ruth Rundstrom, contralto, students of Fred Wise, appeared recently in a joint recital at the University Chicago.

Dramatic art pupils of Louise Suess Mitchell were presented in a program of readings in the Studio Theatre on May 6.

Mario Salvador, organist of the conservatory, winner of the Bertha Ott award in the recent Society of American Musicians contest was presented in an organ recital in

### *Woodhouse for Chicago Musical College*

Chicago.—A course of interest to young teachers is to be given at the Chicago Musical College by George Woodhouse during the major term of the summer session from June 22 to August 1. The English pedagogue's course will include an analysis of his new work on piano technic, emphasizing methods of presenting technical problems.

Born in England, Mr. Woodhouse received his early education there, but studied for concert in Dresden and Vienna with Theodor Leschetizky and was a graduate pupil of Felix Draeske in composition. He became interested in the scientific and mechanical side of playing and devoted much of his time to research, out of which came many articles and two books, The Artist at the Piano and Creative Technic. He has offered concerts in Europe and has made two short lecture tours in America.


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# STUDIO NOTES

### HENRY HOLDEN HUSS

At the request of several piano teachers, Henry Holden Huss plans to hold three master classes at his New York studio for a limited number of teachers and advanced students on June 13, 20 and 27. Each member is invited to send Mr. Huss at once a list of ten piano pieces, of the classic and romantic schools, grades three to seven. From these Mr. Huss will select the final pieces for discussion in the classes, which last about two hours each. The pieces will first be played as concert numbers by the particular teacher who selected the number or by Mr. Huss, as desired; then a careful study of each piece will be taken, from the technical, emotional, and intellectual standpoints. The phrasing, fingering, pedalling, dynamics, analysis of form and harmonic structure, modern and entirely original methods of solving technical difficulties, of memorizing, are to be discussed, as well as *rubato* and the subtle and delicate points of artistic interpretation and touch.

### JEAN SKROBISCH

Ida Dinkov, soprano, gave a recital at the Skrobisch studio, New York, on May 24, for a large audience. The young woman, active in other spheres of life, sings for love of it, and on this occasion showed fine advancement since last heard. The opening group of Old English songs was nicely done, with clear enunciation, and the following four modern French songs, Les Berceaux (Faure) and L'amour were especially well sung. A series of five German Lieder by Schubert and Schumann had distinction, with special stress on the success of Marienwürmchen and Der Nussbaum (Schumann). The closing four Russian songs, sung in that language, showed good interpretation; Tilinbom, a humorous nursery rhyme (Stravinsky), was outstanding and the many Russians present hugely enjoyed this. Addi Prohaska was a capable aide at the piano.

F. W. R.

### MAUDE DOUGLAS TWEEDY

Among the artist-pupils of Maude Douglas Tweedy, Dorothy Baker, soprano, has been engaged as soloist at St. Bartholomew's Church, New York. She gave a recital Mme. Tweedy's on May 7 with Louise Haydon at the piano. Martha Haskins, soprano, was heard in a recital at the studio on April 19 with Daniel Wolf at the piano. She was soloist at the Founders Day concert presented by the Alpha Delta chapter of Sigma Alpha Iota on May 6 at Teachers College, Columbia University, New York. Paul Fancher, director of the Hamilton College Choir, presented his organization in a recital at the Waldorf-Astoria, New York, on March 8. Florence Girton Hartman, soprano, was soloist with the Syracuse Symphony Orchestra at the Lincoln Auditorium on April 15. She sang air de Lia from L'Enfant Prodigue of Debussy.

Agnes Long, soprano, was soloist in the Auditorium of the Junior High School, Belmont Parkway, L. I., May 12, with Daniel Wolf at the piano. Ruth Krug, contralto, was soloist with the Woodbridge, N. J., Woman's Club at the First Presbyterian Church on May 8. Enoch Light, baritone and orchestra conductor, has been engaged for the summer season on the McAlpin Roof, New York. Jeanne Palmer, soprano, sang at the Metropolitan Opera House, New York, as soloist in Stravinsky's Les Noces with the Monte Carlo Ballet on April 20, 21 and 24. On May 8 she did the role of Yaroslavona in Prince Igor with the Detroit Opera Company at the Auditorium, Chicago. May 11 she sang in Prince Igor at the Masonic Auditorium at Detroit. May 15 and 16 she was heard as Leah in The Dybbuk at Carnegie Hall, New York.

### ADELAIDE GESCHEIDT

A large company gathered at the Adelaide Gescheidt studio, New York, May 21, to hear Virginia Barstow, soprano, in a program of fifteen vocal items in four languages. Preluding the recital with a few introductory remarks, Miss Gescheidt presented the singer, who began with classics containing both pathos (Affanni del pensier—Handel) and cheerful grace (Zeffirette—Mozart). A voice of fine quality allied with musical spirit and intelligence at once found favor with Miss Barstow's hearers. The romanticism of Viens, Une Flute (Alfano), the appeal of Prayer (Caplet), the playfulness of Bal de Fleurs (Jongen) and the wild spontaneity of Carnaval (Fourdrain) were well brought out in the French series. Of the closing group of songs in English, Waltz by Medtner was outstanding; Bantock, Goodhard and Worth songs finished the list, but not the program, for the singer was forced to add two more songs. Edwin McArthur played fine accompaniments, particularly effective in Carnaval and the German songs.

F. W. R.

### SIGISMOND STOJOWSKI

Recitals by advanced pupils of Sigismond Stojowski, of standard classic and modern piano music at the MacDowell Club, New York, began May 12, when Anne Mary Bentley was heard by a good-sized audience. She began with excellent playing of pieces by Bach, Rameau and Beethoven, the last-named, the sonata (op. 27, No. 1), bringing an encore, a Schubert impromptu. Four of the larger works of Chopin were followed by Paderewski's Intermezzo, Legende and Cracovienne, so well played that again an encore followed.

On May 19, Elizabeth Ball and Elizabeth Wilton shared an interesting program of a dozen works, Miss Wilton opening with a Handel fugue, performed with forthright style. Of three Schumann pieces, Aufschwung was pronounced in characteristics of firm touch contrasted with poetic expression. After the sonata in D (Beethoven) came a posthumous study (Chopin). There was considerable musical warmth and technical display in four Chopin works, chiefly the scherzo in B minor, as performed by Miss Ball. Variety of touch and life made her closing group by Debussy, Stojowski, Liszt and Paderewski enjoyable, especially the Forest Breezes by her instructor.

F. W. R.

### SOLON ALBERTI

On May 21 Solon Alberti inaugurated a series of musicales at his New York studio. Clarice Sloan, soprano, and Trevor Clark, tenor, were the artists of the first event. On May 28, Radburn Robinson, tenor, and Philip Crosbie, baritone, appeared. June 1 brings Anne Judson, contralto, and Donald Walter, tenor; and June 4, Margaret McCulloch, contralto, and Lorne Grant, tenor. The final program takes place on June 8, when Madalyn Sharpe, soprano, and William Kelleghan, tenor, are featured, with operatic ensembles by Nita Gale, Anne Judson, Margaret McCulloch, Lorne Grant, Radburn Robinson, Donald Walter and Philip Crosbie.

### GIACOMO BOURG

On May 19, the date set for the unveiling of a bust of Giacomo Bourg, New York vocal teacher, a large invited audience was present at his studio, when the art-work in bronze by Serafini, Italian sculptor, was unveiled. Milton Moore, baritone, has made vast improvement since last heard; he sang excerpts by Bourg, Verdi, Wagner and Leoncavallo. He has been engaged for light opera (The Student Prince) by Warner Bros., and also by radio station MGM. Joseph Maher, young Irish tenor, was admired in songs such as sung by McCormack; he won instant recognition.

F. W. R.

### BERTA GERSTER-GARDINI

The Gerster-Gardini Club will present the following singers, pupils of Mme. Gerster-Gardini, in operatic scenes in English at the Heckscher Theatre, New York, June 1: Helen Curtiss, Charles Sorce, Katherine Dean, Gudrun Ekeland, Kathryn Taliaferro and Tonia Tarsanen Forsyth, with Florence Barbour at the piano.

### ENRICO ROSATI

Among the artist-pupils of Enrico Rosati, Rosa Tentoni, who has studied with him for seven years, made her debut with the Metropolitan Opera Company on May 22 as Santuzza in Cavalleria Rusticana.

Anna Kaskas also made her debut with the same company on May 13 as Maddalena in Rigoletto and on the 15th sang Agnes in The Bartered Bride. May 22, Miss Kaskas was heard in the title role of Orfeo by Gluck.

Pina Paterno, soprano, was the guest artist at a concert given for the Casa Italiana Scholarship Fund at Casa Italiana, New York, on May 16, by the pupils of Professor Mario Miccu.

Maria Baldo (Beatrice Soteldo) made her initial appearance as Nedda in Pagliacci on May 17 with the Hippodrome Grand Opera Association at the New Passion Play Auditorium, Union City, N. J.

Mildred Ippolito sang the roles of Lola, Frasquita, the Priestess, Flora, Anina, Countess Ceprano and Giovanna with the same company at the Academy of Music in Brooklyn.

*DORA ZASLAVSKY*

*presented four youthful pianists in recital in Steinway Hall, New York, on May 20. These were her students Eleanore Fine, Anly Livergand, Phyllis Cohen and Leon Kushner. Miss Zaslavsky was at the second piano for Mr. Kushner's performance of the allegro affetuoso from Schumann's concerto, (op. 54, A minor). Miss Zaslavsky is a former pupil of Harold Bauer and Wilhelm Bachaus. All four of the pupils heard in Steinway Hall study with her at the Neighborhood Music School, New York. Leon Kushner (fifteen years old), has appeared at Columbia University for three consecutive years and plays there again on July 17. Phyllis Cohen (thirteen), won the Gold Medal of the Music Week Association Contest in 1934.*

### SELMA KRAMER

Classes in chamber music for beginners as well as advanced students are to be formed at the New York studio of Selma Kramer and conducted under her personal direction. Miss Kramer stresses the importance of this type of training in general musical make-up and highly recommends that every student of music become familiar with the chamber music field. She holds that proficiency in sight reading is only one of the tangible benefits to be derived from the practice of ensemble playing.

### *Fritz Mahler in America*

Fritz Mahler arrived in New York on May 27. Mr. Mahler has completed four years as conductor of the Symphony and Opera Orchestra of the Danish Government Broadcasting Station at Copenhagen.


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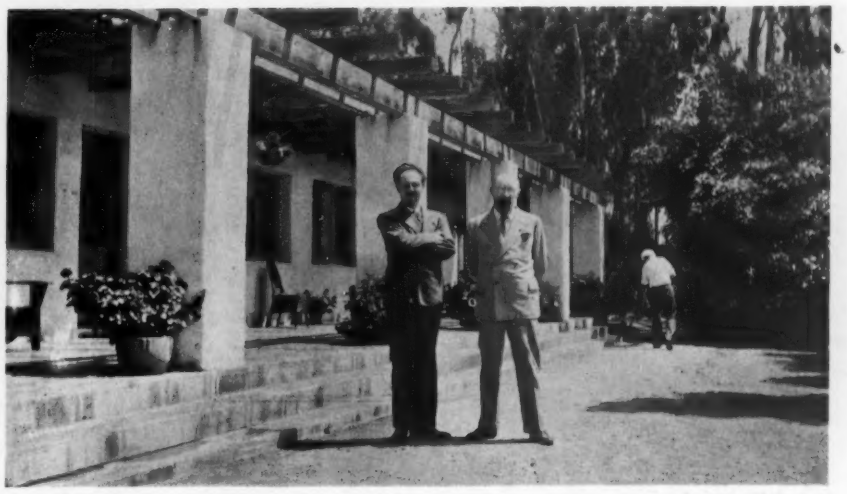

*CARLOS SALZEDO (right), HORACE BRITT and GEORGES BARRERE.*

*Barrere-Salzedo-Britt returned early in May from a transcontinental tour. In California they played in Pasadena, Long Beach, Santa Barbara and Mills College. Their programs as usual included ensemble numbers for the three instruments as well as solos for the flute, harp and cello. At the end of the month they leave for Mexico to hold master classes and to give concerts in Mexico City. Upon returning to the United States, Barrere will go to Chautauqua, N. Y., to conduct the orchestra for part of the season, Salzedo to resume his annual master class in Camden, Me., and devote part of his time to composing. Britt plans to give over his summer to chamber music and solo appearances.*

*LEE SHERMAN*

*has returned to New York from a seven weeks' series of reëngagements in Florida and Alabama. He appeared in three performances of Don Jose in Carmen in Birmingham, Ala., with Dreda Aves in the title role. There were numerous recital, oratorio and radio engagements throughout the South. On Mr. Sherman's first tour to Florida he sang leading tenor roles in Il Trovatore, Rigoletto, Traviata and Aida.*

*LUCIE BIGELOW-ROSEN,*

*thereminist, appearing in concert in Budapest, one of the cities on her present European schedule. (Bánó Foto, Budapest.)*

*JAN and RAFAEL KUBELIK,*

*father and son, at their summer home at Carmel, California. Jan is having his first holiday in many years while Rafael devotes much of his time to the composition of symphonic numbers, two of which have recently been completed. A coast-to-coast recital tour for the duo is being booked to start next October.*

*NINO MARTINI*

*appearing before a sold-out house at the Philharmonic Auditorium, Los Angeles, on his recent tour of the Pacific Coast. (Photo by Dick Whittington.)*

**(See Inside Front Cover for Additional News Pictures)**

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